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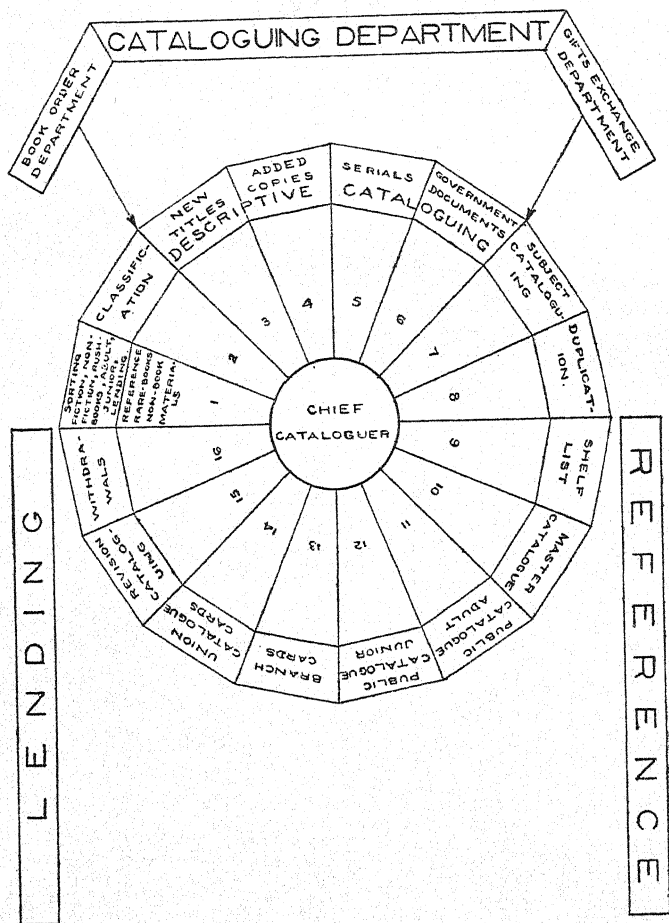


Plate I

Frontispiece

CATALOGUING THEORY AND PRACTICE

43861



C. G. VISWANATHAN, F.L.A. (LOND.)

University Librarian

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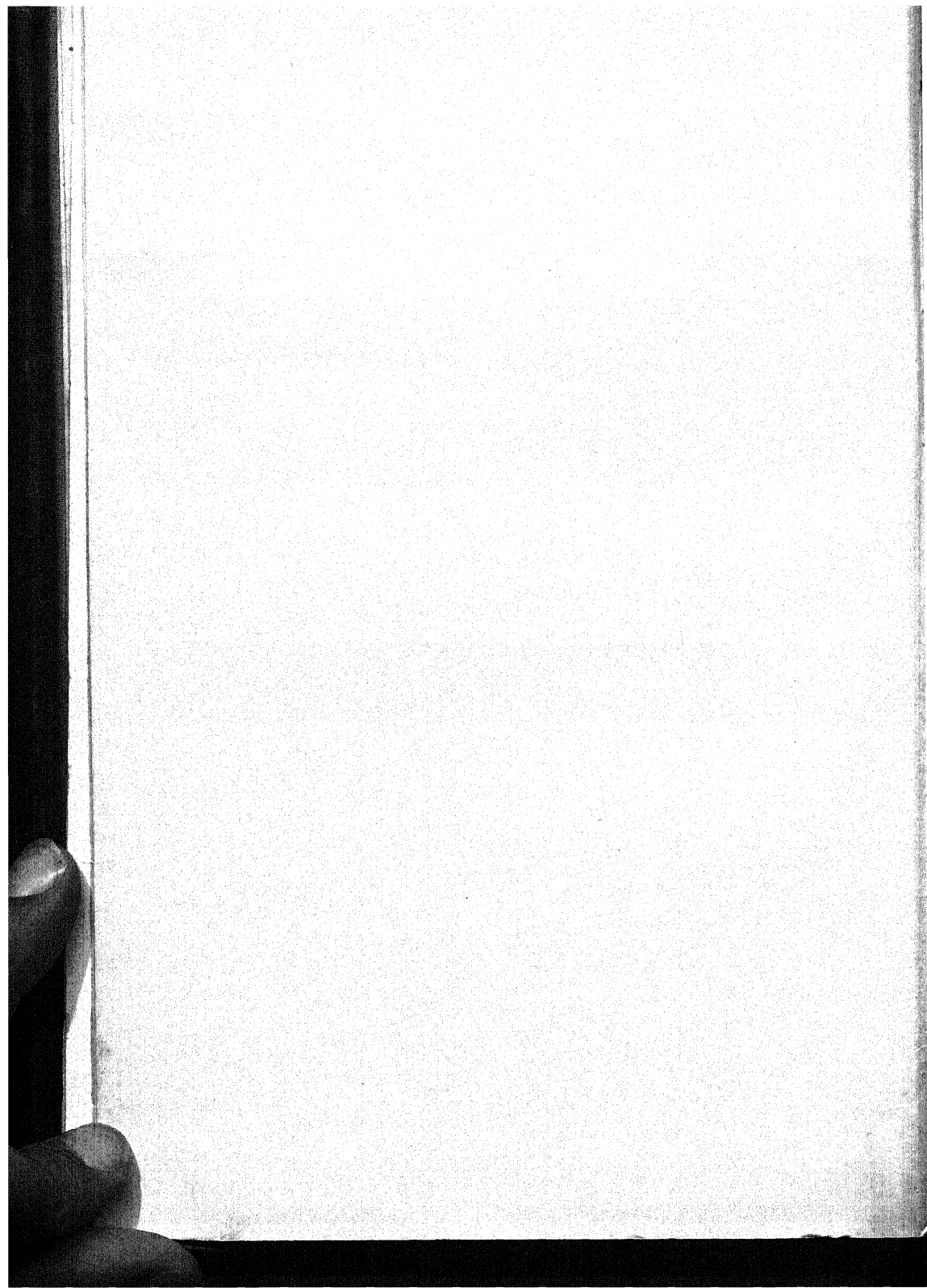
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*To my wife
Savitri*



PREFACE TO THE THIRD EDITION

WHEN the second edition of this book was published in 1959, late Mr. Henry A. Sharp, formerly Borough Librarian, Croyden, United Kingdom, observed in the course of his review of the book (*Library Review*, Winter 1959, pp. 172-173) "it is the sort of book written in the style that any Western Author might have adopted; a book in fact entirely after my own heart, and one not on dissimilar lines to one that I might have written, had the time been opportune for a new edition of *Cataloguing*, which it is not—so much is going on at the present time that it might well be obsolete before publication. . . . Altogether a very useful book that should be accessible to all students and should be included in the Library Association's List of recommended books." This considered opinion of a leading authority on cataloguing sounded a note of both encouragement and caution, in the preparation of a subsequent edition of *Cataloguing*, before the opportune time came.

Two very important developments of international impact on cataloguing—the findings of (i) the International Conference on Cataloguing Principles, Paris, October, 1961, and (ii) the American Library Association's Cataloguing Code Revision Committee—stimulated vigorous thinking on cataloguing principles and practice all over the world. The International Conference on Cataloguing Principles agreed on the need of uniform standards on the two basic elements in cataloguing—Author and Title entry. The A.L.A.'s New Code of Cataloguing based on an 'Unfinished Draft', to be issued under the editorship of Mr. Sumner Spalding, early in 1965, is designed to assist cataloguers in the preparation of library catalogues which will be truly finding lists.

So much has been talked, discussed, argued and debated by the cataloguers on the purpose, design and scope of the emerging Catalogue Code, which will command universal adoption, at almost every professional conference or meeting during the last few years, specially since Lubetzky's Critique, that the student of library science is almost bewildered by the

resulting output of books and periodical publications on the subject. Suggestions and personal requests have been forthcoming from the student-body and the practising librarians, that a revised edition of *Cataloguing* be made available to them immediately, in order they are apprised of the current trends in cataloguing and enabled to evaluate and revise the catalogues of libraries accordingly.

In the preparation of the text, which has considerably been revised in this edition by incorporating the most recent developments in cataloguing, valuable information, guidance, and co-operation was sought from Professor Paul S. Dunkin, Rutgers University School of Library Service, and Mr. Sumner Spalding, Library of Congress and present editor of the New Catalogue Code. I am deeply grateful to them for their advice and for the information provided. I most sincerely acknowledge the continued assistance given by my esteemed colleague Miss Mary Piggott, Lecturer, School of Librarianship and Archives, University College London, by reading through the manuscript and making valuable suggestions for improving the text and its presentation.

As it was realised that the new Code of Cataloguing is not likely to be radically different in its treatment of the subject, permission to reproduce the rules, as they are in the Unfinished Draft, in my book was obtained from the Publications Division of the American Library Association. I acknowledge the generous assistance given to me by that august body. I am conscious of the fact that in the Unfinished Draft, certain rules (20, 34-40, 48-60, 64-68 and 70) have not been available at the time the manuscript was sent to the Press. It is hoped that in a subsequent edition, these rules will be covered and fully dealt with, if they will be found to be of great significance for practical purposes.

It is indeed very pleasant to acknowledge the assistance given by my sons C. N. Rao, B.Sc., Printing Technologist, and Neelu, a student of Engineering, in reading through the proofs and speeding the production of the book.

The warm appreciation by the users of the preceding two editions of the book has been sustaining and stimulating, which is certainly a very encouraging factor in the preparation of further editions. It is hoped that this edition of the book

will continue to command the same popularity and usefulness as the earlier ones, at home and abroad and help cataloguers to obtain a right perception into the principles and practice of library cataloguing, which is undoubtedly a basic and valuable discipline of librarianship.

U.P. Agricultural University

C. G. VISWANATHAN

PREFACE TO THE SECOND EDITION

I consider that revising and issuing a subsequent edition of the original work is both a privilege and a pleasure that a few writers enjoy. The first edition of this book published in 1954 was so warmly received by libraries and schools of Library science, both at home and abroad, that it encouraged me to write the second edition. I am grateful for their cordial appreciation.

During the last ten years, basic rethinking on the production of a simple catalogue code which may lead to the establishment of an equally simple but effective cataloguing practice has been going on at national and international levels. For instance, Dr. A. D. Osborn's 'Crisis in Cataloguing', 1949, Mr. Seymour Lubetzky's 'Cataloguing Rules and Principles', 1953, and Mary Piggott's 'Cataloguing Principles and Practice: an Inquiry', 1954, questioned the wisdom of continuing the lingering traditions in cataloguing practice. The I.F.L.A. directed the production of national codes in all countries and the UNESCO encouraged the programme.

In order to meet the continuing demand for a comprehensive and up to date work, bringing forth in its compass all important and current issues in library cataloguing, the revision has been undertaken. The book is in two parts—one Cataloguing Theory, and two Cataloguing Practice, and conforms to the design of the first edition. The theory part has been completely revised, augmented, and extended, bearing in mind the valuable suggestions offered by colleagues from far and near, in their reviews and personal communications. The practice part has been supplemented with examples of new types of books and entries; some of the rules on dissertations, special non-book reading material—mss., films, gramophone records, etc., left out in the first edition have been applied and worked out with critical analysis. Once again it was considered expedient to adopt the original A.A. Code, 1908 in making the entries, because of insignificant changes in its revision of 1949 and because of the great expectation and hope held out by cata-

logue code revision committees of various countries, specially Britain and the U.S.A., of producing a simplified code of cataloguing practice, likely to influence the future of library cataloguing.

During my visit to the United Kingdom in 1955-56 as a visiting lecturer to the Libraries and Schools of Librarianship in that country, under the auspices of the Commonwealth Universities Interchange Committee, British Council, I had the privilege of coming in close contact with distinguished librarians and lecturers of library science, Mr. L. R. McColvin, C.B.E., (Westminster P.L.), Professor Raymond Irwin (University College London School of Librarianship and Archives), Mr. F. C. Francis, C.B. (British Museum), Mr. W. C. B. Sayers and Mr. R. H. Hill (N.C.L.), Mr. J. P. Lamb (Sheffield P.L.), Miss Mary Piggott (University College London School of Librarianship and Archives), Mr. R. N. Lock (Birmingham School of Librarianship), Mr. Roy Stokes (Loughborough School of Librarianship), Mr. A. J. Wells (B.N.B.), Mr. Edward Sydney (Leyton P.L.), Mr. D. A. South and Mr. E. F. Ferry (Derby Co. L.), Mr. S. G. Berriman (Middlesex Co. L.), Mr. C. S. Tighe (Nottingham P.L.), Mr. B. I. Palmer (Library Association), and a number of other colleagues, who afforded me splendid facilities to observe, participate, teach, and learn the various aspects and issues in library administration of which cataloguing was not the least important.

The varied but sound cataloguing tradition and practice obtaining in these libraries kindled in me hopes, great and small, that in India we too could achieve something similar, with only a little effort, by rationalising the principles and procedures of cataloguing for adoption in libraries. It is my humble conviction that this book might render some useful and effective guidance to those engaged in the study and practice of the science and art of cataloguing.

I owe a deep debt of gratitude to Miss Mary Piggott, Lecturer, School of Librarianship and Archives, University College London, who read intensively through the manuscript and made very valuable suggestions for improving the presentation and usefulness of the book. I am grateful to Mr. Harold Lancour, Editor, Library Trends, for his kind permission to reproduce Table I 'Substitutes for card catalogues' by C. D. Gull, Library Trends, Oct., 1953. I thank M/s. Libraco Ltd., London for granting me

permission to reproduce the illustrations on plates 2 and 3.

I am thankful to all the authors and publishers of the books which have been referred to and from which matter has been quoted with a view to render the book increasingly authoritative. I am grateful to my son Madhav and my daughter Vijaya, who read through the proofs with keen interest and understanding. I am personally grateful to Mr. Ram Naresh Singh, Senior Cataloguing Typist and Mr. K. S. Negi, Typist, both of the Technical Department of the Banaras Hindu University Library for their sincere co-operation in converting the ms. into typescript. I am specially grateful to Mr. Rama Krishna Das, Manager, Banaras Hindu University Press for printing the book and for his valuable suggestions on its lay out. I thank M/s. G. Blunt and Sons Limited, the sole agents for the sale of my books in Europe, for their kind co-operation and effective publicity.

I shall have been amply rewarded, if this book will dispel all erroneous notions about cataloguing, help its study and practice, as an intellectual pursuit that may act as a power line to illuminate darkness. Suggestions for improvement from all concerned will be gratefully received.

असतो मा सद्गमय
तमसो मा ज्योतिर्गमय
मृत्योर्मामृतं गमय ॥

Lead us from falsehood into Truth;
From darkness into living Light;
From death to Immortality.

(Brhadaranyaka Upanishad, I, ii, 27)

*Banaras Hindu University Library,
Department of Library Science,
March 28th, 1959.*

C. G. VISWANATHAN

PREFACE TO THE FIRST EDITION

"LIBRARIANSHIP is too old a craft for anything in it to be new." Therefore it will be too much to expect any newness in this work. There has still been an imperative need for such a work, from the viewpoint of the background and attainments of the students, pursuing a course of study in Cataloguing, as a vital part of the education for Librarianship, in India. Established text books, manuals and outlines of Cataloguing by H. A. Sharp, Margaret Mann, Susan Akers and others do exist. But they have not been easily available to the students in this country. Continued and repeated representation to provide them a simple guide to cataloguing theory and practice, from batch after batch of students of Library Science, whom I had the opportunity to teach Cataloguing, for the past fifteen years in the School of Librarianship, Andhra University, Waltair and the Banaras Hindu University Faculty of Library Science, stimulated the writing of this book.

There is a Persian saying that "Whoso desireth a faultless friend, remains friendless," and "it is no less true that he who intends to write a faultless book, writes nothing". I am conscious of my limitations and the magnitude of the task of presenting a guide book to the student of Library Science, as well as to the working Cataloguer.

I have brought to bear on this study, the variety of my experience, as a Lecturer in Cataloguing and Bibliography for a considerable length of time. It envisages an analysis of the purpose, function, methods and processes of Cataloguing as practised in several leading libraries. The aim has mainly been to initiate the student of Library Science to the realms of Cataloguing and to place a simple concise and handy guide book to enable him to understand the principles of cataloguing and apply them with ease and discretion in constructing a sound catalogue. With this end in view, typical examples of books have been worked out, as far as possible using familiar titles.

Any sound catalogue is compiled after an equally sound code of catalogue rules. The code of rules recommended for adoption is the A.A. Code, 1908, although, a second edition of it has

been published in 1949. I am fully conscious of the defects of the Code of 1908, as well as its revision of 1949, which is not drastic. But in the absence of a better and more widely adopted code, it has been considered proper to follow the original code, which still remains a prescribed book in Cataloguing in the curriculum of several library schools and professional centres of education for Librarianship.

Standard works on the subject, like H. A. Sharp: "Text book of Cataloguing. A.A. Code, 1908, A.L.A. Catalogue rules; 2nd ed., 1949, Norris: Cataloguing, M. S. Taylor: Fundamentals of Practical Cataloguing and periodicals like the Library Journal, Library Quarterly and Library Association Record and B.N.B. have been frequently referred to and used in the preparation of the text. I acknowledge my indebtedness and thank the authors and publishers of these works.

I am deeply obliged to my colleagues Mr. Anand Prakash Agarwal, M.A., LL.B. Dip. Lib. Sc., Dr. Aditya Kumar Ohdedar, M.A., Ph.D., Dip. Lib. Sc. and Mr. B. N. Ghatak, B.Sc., Dip. Lib. Sc., who were my students also, for going through the manuscript and furnishing necessary material for illustration and other valuable suggestions. My sincere thanks are none the less due to Mr. Ram Naresh Singh, Cataloguing Typist of this University, who converted the manuscript into the typed script, thereby accelerating the progress of composition. I should be failing in my duty, if I do not acknowledge my gratefulness to Mr. Rama Krishna Das, Manager of the Banaras Hindu University Press for printing the book, within a limited time. Finally I express my respectful thanks to Pt. D. Subrahmanyam, M.A., Librarian, Banaras Hindu University Library for the continued encouragement I have received from him in the completion of this book.

It is my earnest desire that the guide book will contribute to a better understanding of the objectives and processes of cataloguing and render it a more imaginative, fruitful and creative pursuit in the field of librarianship. I shall be happy to receive any suggestions, for its improvement from all concerned so that I may incorporate them in a subsequent edition.

*Banaras Hindu University,
Department of Library Science,
February 24th, 1954.*

C. G. VISWANATHAN

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1

LIBRARY CATALOGUE: ITS NATURE, FUNCTIONS, AND IMPORTANCE IN A LIBRARY SYSTEM

THE library catalogue is a list of books and other reading material in the holdings of a library or a group of libraries. The list contains entries of books, arranged according to some definite plan. As distinguished from a bibliography, it is a list which records, describes and indexes the resources of a collection, a library or group of libraries in a locality or country.

Cataloguing denotes the various processes adopted in preparing the entries of the reading material in a catalogue and its maintenance.

Cataloguing and classification are the twin processes adopted in modern library administration to help readers in locating the desired books and other reading material quickly and conveniently. They are intended "to relate and display together the editions which a library has of a given work and the works which it has of a given author." In view of the importance of the catalogue in providing access to the resources of a library, large sums of money are spent and competent persons are employed as cataloguers.

"The library catalogue does not—or should not—exist as an end in itself. It is one part of the total bibliographic system and must be responsive to changes that take place in other parts of the system."¹ Studies of catalogues and cataloguing carried out indicate the gradual changes in the form, style, and techniques of catalogues. The reader's approach to books and reading, the physical features of the book, and the advances made in the field of classification have all had their impact on the library catalogue. "The modifications, however, have been unnecessarily slow, and sometimes inadequate, because of incomplete understanding of the nature and func-

tions of the catalogue and its place in the system as a whole."² Cataloguing practice from the beginning is determined by the set of rules followed by a library, e.g. the British Museum has its "Rules for compiling the catalogues of Printed books, Maps and Music in the British Museum" revised edition, 1936; and the Library of Congress has its own Rules. "Despite the fact that cataloguing has been referred to as an art, these rules, as Seymour Lubetzky points out, have shaped our catalogues and determined their usefulness."³

The earliest known form of library catalogue indicates that it was compiled to serve as a simple inventory or list of the library resources. "The lists 'πivakes' which Callimachus drew up at Alexandria probably contained the names of those authors only which he found in the library with which he was connected there, and they may, therefore, be regarded as class-catalogues for that particular subject."⁴ It is that analytical and critical mind of Callimachus, as a classifier and cataloguer, which is evidenced in his 'πivakes' that is of far-reaching importance to the modern cataloguer. Callimachus gave the name of the author, place of birth, name of his father, his teachers and education, his nickname or pseudonym, a short biography, the title of his work or works; if the work lacked a title he provided one, a comment on its authenticity, and finally a stichimetric note giving the first words of the work (often the ancient title) and the exact number of lines of the manuscript (of each work and of all the author's writings). The last was an important bibliographical detail, used to control the size of the manuscript and determine the compensation to the scribe as well as for general reference.

"There is no doubt that our whole concept of author entry first came with the Greeks; it never once appeared in any work which has survived from the earlier civilizations of the East. Even today in the Orient the traditional entry for a book is its title."⁵ Most of the oriental writings of well known authors have been better known under their titles than under their names, e.g. Raghuvamsa of Kalidasa; Kadambari of Bana; Leelavati of Bhaskaracharya; perhaps the approach of the readers was towards the title or subject covered by it rather than the person who wrote it. It signifies the impersonal and objective bent of mind of oriental readers which seems to be better than

the subjective approach. Will not people read and appreciate the dramas of Shakespeare, had they been written by some person other than Shakespeare, as superbly as was done by him? It cannot be said that the title approach to the work of an author signifies unnaturalness or an undemocratic attitude.

Callimachus seems to have adopted the following Main Divisions of knowledge for classifying the manuscripts.

- I. Epic and other Non-Dramatic Poetry
- II. The Drama
- III. Laws
- IV. Philosophy
- V. History
- VI. Oratory
- VII. Medicine
- VIII. Mathematical Science
- IX. Natural Science
- X. Miscellanea

The authors were arranged in the alphabetical order of their names, under the appropriate class of knowledge to which their works related. The 'πινakes' (the word means tablets) were kept with the wall book cases.

"Thus the Pinakes was the first great library catalogue of western civilization, just as the Bible of Gutenberg was the first great printed book. Thus, as in all intellectual efforts, the Greeks fixed the canons of cataloguing, which have been incorporated, more or less, in our Library of Congress, European and other systems. However, the Pinakes was more than a catalogue. It was the work of the foremost man of letters of his age.... That the original Pinakes (120) is lost is a major disaster to learning. We repeat we would rather have the priceless 120 volumes of Callimachus even than 'Livy whole'."⁶

The catalogue of the library at the Convent of St. Francis of Assisi, dated 1 January 1381 indicates that the library was in two divisions: (1) for the use of the brethren; (2) for loans to outsiders. This catalogue has a brief preface stating that it includes "all the books belonging to the library of the Holy Convent of St. Francis at Assisi whether they be chained, or whether they be not chained."⁷

"The compiler of the catalogue goes through the library case by case, noting (at least in the Latin Library) the position of the case, the subjects of the books contained in it, and their titles. This is succeeded by an enumeration of the number of volumes, so as to show in a couple of pages, how many the whole library contained."⁸

The foregoing examples of catalogues of the early and medieval libraries tend to indicate that the catalogue was more a record for the keeper or custodian of the books than one for the public.

It also discloses that the number of books 'or manuscripts' in those libraries was small and did not create problems which great national, university, and public libraries of today with millions of volumes have to face. The use of the library was also restricted to certain classes of people.

Many medieval libraries had such small collections that lists of any kind were found unnecessary. In several cases it was only a rough inventory. Books were valuable property and so had to be protected and enumerated among the treasures of a house. The emphasis on the material values of books continued in many library records until the sixteenth century. Secular corporations followed the example set by the church and lent their manuscripts, but only on security. A remarkable example of a loan transaction of a work on medicine at the École de Medecine, Paris, astonishingly illustrates the property value attached to library books and manuscripts. When Louis XI, the King of France, wanted a work on medicine from this library, he was asked to deposit a security of 12 marks' worth of plate and 100 gold crowns before he could borrow it. The king deposited the security, borrowed the work, and after use returned it on 24 January 1472, when the money was returned to him.

There were some monastic libraries which listed books not to catalogue them but to commemorate the donations received. Some other medieval libraries maintained lists of works as a check against loss or theft. "Still, again, there were 'catalogues' written in metrical form, which suggests that the young monks were required to commit the lists to memory. Only in the larger monasteries do we find real catalogues, i.e. guides to the content and location of books available for use. Thus, the

earliest medieval catalogues were primarily shelf lists. True author and subject records were a later development."⁹

With the advent of the printing press and its product—printed books—the volume of literature has been growing steadily. Books became not only cheap to suit the means of ordinary people but also grew in variety. Booksellers established standards for the description of titles in their lists or catalogues by giving the size, number of pages, quality of binding, price and also a brief annotation of the book or its contents. Library catalogues soon adopted this practice more or less fully in describing the books in catalogue entries, in order to help the readers to identify the books from the catalogue. With the growth in the number of serial publications, specially in the fields of science and technology, newer techniques and standards of description became necessary.

What scholars expect of cataloguing now can be gauged from the views expressed by a Professor of History (William B. Hamilton of Duke University), and a Professor of Biochemistry (Joseph S. Fruton of Yale University):

Here are some of the expectations about the catalogue that I have gathered from my colleagues:

In some cases, governed by local opportunities and responsibilities, it ought to constitute an exhaustive bibliography on a subject.

It ought to open up most subjects to the uninitiated.

It ought to point the scholar to the works and keys that will lead to a thorough exploration of the subject.

It ought to list the holdings of the library under the headings obvious to anyone with both a little ingenuity and a little knowledge of the conventions of subject headings.

The catalogue ought to have headings for subjects or titles that are on everyone's tongue.

The catalogue ought not, in the opinion of a heretic, to be carved into parts and distributed throughout the library. A single dictionary catalogue would not defeat or fool the student as easily as one split up into subjects, author-title, serials, documents, special collections, etc.

In regard to the part of the cataloguing process that is called descriptive cataloguing, I need only reiterate that the card catalogue is of secondary importance to most scientists. It is consulted as a finding list to help in locating items which cannot readily be found on the shelves: because they are in use, because their classification is not clear, or for some other reason. Obviously, too the catalogue must be checked for official purposes, particularly in connection with the ordering of books.

It is clear that a card catalogue is necessary as a finding list. Beyond that it is simply a question of how detailed the entries in the card catalogue need to be. The scientist would like all details on catalogue cards to be accurate and reliable, but, once that has been stipulated, he will be content with sufficient information to identify the items. It should be added that he would like a cataloguing system that gets books and journals into use with the smallest possible delay.¹⁰

A library catalogue is expected to satisfy every kind of bibliographic demand made on it, if possible without reference to other types of services in a library. But this is an untenable proposition, because a library catalogue is largely dependent on ordering, acquisition, classification, stock control, verification, revision, discarding and other operations in a library.

A modern library catalogue of a satisfactory type, in general, displays the record of a library's resources with a view to making them easily accessible for study and reference; serves as a dependable tool of communication of ideas and subjects dealt with in the books to the readers who use the library; provides basic bibliographic information to systematic study and research; functions as a select author and subject bibliography.

The above characteristics of a modern library catalogue distinguish it from the early and medieval catalogues, which were little more than inventories of the collections in libraries. The shelf list and the accession records maintained in libraries today perform the functions of an inventory of the stock, thereby relieving the load on the catalogue of the library. It is but natural that as the reader became more important than the books, the objectives of the library catalogue changed from inventory to retrieval or location of particular items or groups of items in a library collection, which has become the most important function of the library catalogue. The catalogue entry may provide a wide variety of information on or about the author, his collaborators, subjects and titles, forms and aspects, etc.

It will be in order to consider here if readymade, standard and comprehensive bibliographies of authors and subjects, which contain a full description and evaluation of the titles included in them, can supplement library catalogues; or if they render them valueless duplicate records of such works as are

in the holdings of a library, as well as included in the bibliography.

Bibliographies, obviously, are not limited to a specific collection; every compiler of a bibliography though swearing by selectivity, ends in partial universality. But the cataloguer's field is limited to the works which every library finds it suitable to acquire and maintain in its stock. Several small libraries do not find it worthwhile and possible to acquire the bibliographies. In such circumstances, a library catalogue must be maintained fairly fully in order to perform the function of both a finding list as well as a bibliography. But in large library systems, titles in the library catalogue may represent a high percentage of titles included in bibliographies; e.g. The Catalogue of Printed Books in the British Museum, or the London Library Catalogue. "At the Columbia Institute Mr. Frarey reported that studies of subject coverage in catalogues and bibliographies show duplication ranging from 75 to 90 per cent."¹¹ Here the library catalogue certainly becomes a secondary tool. If libraries follow the order for arrangement of books, identical to the order adopted for arrangement of titles in bibliographies and check-mark the holdings, the need for a separate library catalogue seems superfluous.

The current trend towards open access to shelves in libraries and adoption of satisfactory systems of classification for arrangement and display of books has gradually lessened the reader's dependence on the catalogue. Is it not then time to consider the extent of the importance and indispensable character of a library catalogue, when mounting costs of cataloguing and arrearage in the work have become a universally chronic feature of the working of libraries both big and small?

It seems to me that the process of revaluation of library administration may equally well be initiated by cataloguers as by chief administrators. If we examine what we do in the cataloguing department, ask ourselves why we do it, if these reasons are really valid, or if they merely rationalize an activity which is no longer so admirable or necessary as it was, we may indeed be able to suggest a revision of policy which benefits not only the cataloguing service but also other procedures in the library. If we ask, is cataloguing for eternity really necessary? We discover it is done thus because all books are assumed to have potential research value in the future and are not discarded but relegated to a store.¹²

Aims and methods of cataloguing will best be chalked out, not in drab uniformity, but according to the individual library's needs and circumstances. But the basic functions of a catalogue "(1) accurate and speedy determination of whether or not an item known by author or title is in the collection, and if so, where it may be found; and (2) what materials the library contains upon a given subject and where they may be found,"¹³ will remain unaltered.

There are thousands of libraries in our country. They are administered by private, public, school, college and university institutions. Some of them have large and rich collections of books. A few of them have been functioning for nearly a century. All these libraries have been acquiring and storing books, according to their ability and resources. A survey into the working of these libraries will readily reveal that the time, labour, and money spent on books have not produced results commensurate with their endeavours. Books wanted by the readers are not in the holdings. Books in their stock are not readily available for use, as their location could not easily be found. The value and prestige of a library, be it large or small, depends upon its usefulness in time. The public wanting a fact or information from the printed page has a right to demand the appropriate book which may contain it. If the library fails to locate the book at the time of demand, it ceases to be a library and becomes a hoarding house of books.

Every kind of library will agree to perform this basic function, as it is fundamental to the existence and future of libraries. If libraries aim to achieve this object fairly completely, there is no short cut, except to provide a workable catalogue of their contents. Some may ask what have these libraries been doing all the time? Have they no catalogues of their book collections? The answer is 'yes' to the enquirer. Then, why cannot these catalogues be summoned to yield the type of information required? Our reply would be that these existing catalogues were neither designed nor compiled for performing this function. The enquirer continues "why then were they at all made and who made them?" The answer would be "they were no doubt made with all earnestness but by those who did not know the art of compiling library catalogues. Therefore the catalogues assumed a different turn." Instead

of leading and guiding the user, they often misled, confused, and left the readers disappointed. Consequently, a dissatisfied reader concludes that the library is no good, and it is a wasteful effort to maintain it at public expense. Surely such a feeling on the part of the public is fatal to the existence and future of libraries and librarians.

If this undesirable feature is to be totally eliminated, there is one drastic remedy. It is to provide a satisfactory, simple, workable, and useful catalogue of the books in a library. Before adding new books, it is imperative on the part of any library to compile such a reliable catalogue for the existing collection of books. Once the catalogue of a library is compiled on proper principles, its further maintenance as a serviceable tool can be guaranteed. There is ample truth in the statement that a good catalogue will serve as a key to unlock the contents of a library. It will multiply the number of readers. It will economise time and expenditure of the public and the library staff. It will conserve the library's resources. It will build and increase the reputation of a library, for the true measure of the value of a library is not the number of its books, nor its large and magnificent building, nor its vast financial resources, but its usefulness to the reader in time. A good catalogue is, therefore, a necessity to every library and proper attention should be paid to its planning and provision.

Besides this pragmatic value, a library catalogue possesses an historical value, because it is one of the basic documents on the history of a library. "It may often be the only document that has survived the accidents of time, and it is ordinarily the one that is most easily available for study. Although we cannot always interpret it fully, it records gifts and acquisitions and enables us to perceive the growth of the library and the ideas that determined the purchase and the arrangement of books. A history of a library can be a valuable bit of cultural history and becomes even more valuable when it is set in a large background."¹⁴

The Bodleian catalogues of 1605 and 1620, the catalogues of the British Museum, the Leyden University Catalogues from 1595-1741 and the catalogue of the Bibliothèque Nationale de Paris are excellent examples which reveal the cultural trends of the time.

The catalogues of private libraries appear to be more valuable sources of information for writers of intellectual history than catalogues of institutional libraries. While institutions usually acquire standard books related to the objectives for which they are established, private libraries may contain unusual books of a specialised nature and on unexplored fields of great value to the study of academic discipline. These catalogues are usually found to employ a classified arrangement and are capable of disclosing information on "what men once wrote, bought, read, and thought," in addition to indicating the tastes and interests of the book collector.

Apart from their historical and reference value, these catalogues can be put to diverse uses—to identify authors and titles, to assess the material value of books, to select books on a subject, to study the book industry and trade, and the growth and development of those libraries. In short these catalogues deputise for the books in those libraries, which have become things of the past and can answer a variety of questions in a silent and unassuming manner.

Perhaps the future historian of our civilization may well consider the catalogues of our libraries as sources of information reflecting the intellectual ideals and aspirations of our generation. Cataloguers should, therefore, realise that they are not only serving the present community of readers but that they are providing for the future needs of the intellectual community.

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HISTORY OF MODERN LIBRARY CATALOGUES

THE subject of cataloguing seems to have received the most serious attention of librarians and trustees of libraries, as well as of the readers using them, almost a hundred years ago. It has been customary to fix 1850 as a convenient date to make a study of modern library catalogues, because some of the outstanding printed book catalogues of libraries were produced only after that year.

"Modern library cataloguing has been little influenced by ancient cataloguing. Whatever developments there may have been in the compilation of catalogues in antiquity, no remains of them survived. There was no carry-over into the Middle Ages, for during that period cataloguing as we conceive it did not even exist; neither did the Renaissance turn up anything about cataloguing from classical periods except the barest and most conjectural evidence. Therefore, with the exception of the fact that the Greeks taught us to refer to books by their authors, it is not far wrong to maintain that the art, the technique, of cataloguing is a completely modern development."¹

Among the varieties of catalogues, the author catalogue seems to have been more commonly used in several libraries, although the classified and dictionary forms were occasionally found in some. The absence of a common code of cataloguing rules for adoption in the libraries is conspicuous, as each individual library produced a set of cataloguing rules for its own use in compiling the catalogue.

Catalogues of the British Museum

The first general catalogue of the library was an author catalogue, without press marks, compiled by P. M. Maty, S.

Harper, and S. Ayscough under the title *Librorum impressorum qui in Museo Britannico, adservantur catalogus* in two volumes in 1787. In order to serve the visitors to the Reading Room and the staff of the library, this printed catalogue was kept up to date by means of the addition of entries in manuscript in an interleaved copy.

It was revised during 1807 to 1810 and printed between 1813 to 1819 in 7 volumes. By 1834 this catalogue extended to 23 volumes. The Trustees of the British Museum ordered that a new author catalogue be compiled. Panizzi drew up his famous XCI Rules to be followed in compiling the catalogue, which are reproduced in the preface to the first volume of the catalogue printed in 1841. The imperfections in the first volume were so glaring that it was considered futile to continue the printing of further volumes. It was then decided to continue the 1813-1819 catalogue by inserting manuscript additions for subsequent volumes acquired in the library.

In 1849 an important change in the technique of compilation was adopted by writing a separate slip for each book. The slips were secured by pasting them on blank leaves in large folio volumes. In 1850, this catalogue was in 150 volumes. By 1880, the collection had increased so much as to extend the catalogue to nearly 2,500 volumes. Some volumes became so bulky that the binding gave way. In view of the enormous size of the catalogue in manuscript slips, it was again decided to print the catalogue from 1881. It was known as *Catalogue of the Printed Books in the Library of the British Museum*, printed by order of the Trustees by William Clowes and Sons, Limited, 1881-1900. A supplement containing the additions of 1882-1899 was issued from 1900-1905.

A new edition of the General Catalogue was begun in 1930 with the title: *British Museum General Catalogue of Printed Books*. By 1953 volumes 1-50 covering only the alphabets A-Denz were published.

A new approach was made in order to speed up the printing of the catalogue in full within a short period of five or six years. The plan envisaged provision of the whole of the material now included in the 'working' copies of the catalogue in the British Museum. "To produce the new edition, one of these working copies will be taken and the entries in it will be photographed

in one alphabetical sequence and from these photographs lithographic plates will be made from which the new volumes can be printed by offset lithography.

"In appearance, the new edition of the catalogue will be very similar to that of the volumes in the incomplete revised edition published between 1931 and 1954, except that manuscript corrections and additions will not, for the most part, be reprinted, but will be reproduced as they appear in the working copies." The publication was begun in January 1958 to serve as an "inventory of universal reading." This scholarly and consistent catalogue will not only be catholic in the coverage of material but will prove the most comprehensive, largest single catalogue ever published.

In addition to the General Catalogue of Printed Books there are separate catalogues for Oriental Printed Books and Manuscripts and Catalogues of the Manuscript Collections.

Cataloguing books and manuscripts is a process which must be continuously carried on in libraries, small and big, as long as reading material is added to the collections. The British Museum is no exception. Even with an appreciable staff of cataloguers, specialists, and administrators, the British Museum finds itself in arrears. Some of the catalogues in the Oriental languages have not yet been printed. Only manuscript catalogues are available in these departments.

The Catalogues of the London Library

Thomas Carlyle's dissatisfaction with the British Museum's services led to the creation of the London Library in 1841. Eminent persons like Lord Clarendon, William Ewart Gladstone, Lord Houghton and others were associated with Carlyle on the first committee. The library functioned from 24 May 1841 as a subscription library and within one year its holdings reached the figure of 14,000 volumes.

"Mr. Gladstone prepared the first list of works dealing with ecclesiastical history, and Grote and Hallam devoted hours to drawing up short catalogues dealing with classical and medieval history and literature."

It is essentially an author alphabetical catalogue and under each author the titles of their books are again alphabetically

arranged. When books are entered under the same name, they are arranged in the following order: (1) Anonymous Books (and place names); (2) Periodicals and Societies; (3) Christian names with distinctive titles, epithet or place name, and (4) Surnames.

The general plan and arrangement follows the pattern of the British Museum Catalogue. Today the main Catalogue of the London Library is in 2 volumes, v.1, A-K, 1913, 1395p., v.2, L-Z, 1914, 1339p., compiled by C. T. Hagbert Wright and C. J. Purnell, with the first supplement, 1913-1920; second supplement, 1920-1928, third supplement, 1928-1950, published in 1953.

Sir Leslie Stephen, President of the London Library, in 1893 decided to provide a subject-index, for he felt that "the Library can never be really useful, now that it has grown to its present size, until we have a subject Index." The work was started in 1905 and has since been continued without interruption.

The books themselves suggested the subject headings, which were noted regularly for future reference in the "Headings Book" corresponding to an authority list. The A.L.A. list of Subject Headings, 1901 was used as a basic source. The procedure did not compel the staff to suit the books to any ready-made system of classification.

"The Subject-Index is a Supplement to the Author Catalogue, and is not intended to be used quite independently of it, though, generally speaking this is possible.

"The headings are arranged in alphabetical order, all compound words and phrases, such as Land Taxation; Stone Implements, etc., being for this purpose reckoned, as if spelt in one word. Special attention must be given to this point."³

The Subject-Index is now in 4 volumes; v.1, 1909; v.2. (additions, 1909-22), 1923; v.3. (additions, 1923-38) 1938; and v.4. (1938-1953), 1955.

The Prussian State Library

This national library began the publication of a *Gesamtkatalog der Preussischen bibliotheken* in the year 1931. It is considered to be a fine example of cooperative cataloguing.

This union catalogue is an author alphabetical catalogue of all the works in the Prussian Libraries, the Bavarian State Library at Munich, and the National Library at Vienna. The number of cooperating libraries was increased and it was known as *Der Deutscher Gesamtkatalog* from 1936 until publication ceased in 1944, owing to the disruption caused by the war.

United States

In the United States, there are outstanding examples of printed catalogues at the Boston Athenaeum, the Surgeon General's office, the Carnegie Library at Pittsburgh, and in the public libraries at Brooklyn and Detroit.

The A.L.A. Catalog

In a true sense, the A.L.A. Catalog is not a catalogue of a collection in a library or group of libraries. It is really a select bibliography, which serves as a model for printed page catalogues of libraries. Students of cataloguing and libraries will surely profit by a study of its methods, plan and arrangement. The American Library Association has been publishing these catalogues from 1893-1941, at varying intervals. The 1904 edition, which was prepared by the New York State Library and the Library of Congress under the authority of the A.L.A. Publishing Board and entitled *A.L.A. Catalog: 8,000 volumes for a popular library, with notes* is an outstanding example of a printed page catalogue containing the classified arrangement of titles in part I and the dictionary arrangement of titles in part II. An experimental study of the two forms, the classified and dictionary forms is possible with the aid of this edition. The 1926 edition is more exhaustive and the later supplements of 1942-1949 cover select titles published from time to time which are considered standard ones for inclusion in the stock of general libraries. The *A.L.A. Catalog* is considered as the first general book selection tool prepared on a cooperative basis for American public libraries.

The examples of these printed catalogues cited above lead us to the conclusion that a growing library and a printed catalogue can never keep pace together. A remedy was found by

issuing periodically supplementary volumes to provide information on books added to the library after the publication of the original catalogue. Numerous supplements to the original edition naturally created a necessity for cumulation. The cumulative process involved no less time and money than the original compilation. It was, therefore, considered by several libraries towards the beginning of the 20th Century that printing catalogues was uneconomic and the best method to maintain the catalogues up to date was to adopt the cards of standard dimension for the purpose. But the bibliographic value possessed by a printed book catalogue still holds good and therefore, its possible revival and popularity with scholars cannot be discounted. A remarkable example of a successful printed catalogue can be found in the 'Library of Congress Author Catalog' which is described in chapter seven. More recent book catalogues of America are discussed and described by Richard H. Shoemaker in his contribution. 'Some American twentieth century book catalogs: their purposes, format, and production techniques.'⁴

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CATALOGUE CODES : ORIGIN, GROWTH AND DEVELOPMENT

"LIBRARY Catalogue is an ancient library tool. But catalogue code of a rigorous kind is of recent origin. It first attained rigour in stray local codes, i.e., in individual libraries. Now it is attaining rigour in national codes. An international code is yet to be established."¹ Agreement on the principles to govern an international code of cataloguing at least for author and title entries, has been reached at the conference of the International Federation of Library Associations, at Paris, in 1961.

PANIZZI. It was in the middle of the 19th century that organized effort seems to have been made to formulate catalogue codes. The earliest code of cataloguing which has exerted considerable influence over the subsequent codes in Panizzi's 91 rules printed as prefatory matter in the British Museum catalogue of 1841. These rules are for the entry of authors only. A keen controversy took place over these rules, specially on the degree of details to be included in the author headings, which, if lengthy, took a longer time and delayed the progress in cataloguing.

The Trustees of the British Museum finally approved the adoption of Panizzi's code of rules for cataloguing and even today it forms the basis on which the British Museum Catalogue is being compiled. Till 1887, the original 91 rules were faithfully adopted in the cataloguing processes of the British Museum. There have, subsequently, been many editions, the most recent being that of 1936 revised edition reprinted by offset lithography in 1948 and 1951 under the title "*Rules for Compiling the catalogues of Printed Books, Maps and Music in the British Museum,*" reduced to 41 rules, with directions for cataloguing maps and music at the end.

A reconsideration of the British Museum Rules is engaging the attention of the authorities of the British Museum with a view to satisfying the present readers in the fields of Science and Technology and to economize the expenditure by adopting a common set of rules for entries in the British Museum Catalogue and the British National Bibliography, which catalogues almost all copyright material received in the British Museum. The British National Bibliography entries are filed separately and displayed in the Reading Room of the British Museum as an experimental measure to test the reader's reaction to this card catalogue in relation to the printed volumes of the British Museum Catalogue. It is too soon to expect that a century old practice of maintaining the printed page catalogues in the British Museum will soon be given up in favour of the British National Bibliography cards, at least for current British publications.

These rules influenced the cataloguing practice considerably of the libraries in the English speaking areas. Perhaps Panizzi's rules pointed the direction in which the future practice governing the author and title entries was to be formulated. Esdaile says "Panizzi's rules were the first thorough code ever drawn up."

"The objectives implicit in our rules for entry are two. The first objective is to enable the user of the catalogue to determine readily whether or not the library has the book he wants. The catalog is constantly searched by many readers and members of the staff, and the quicker this information can be found the better the catalogue. The second objective is to reveal to the user of the catalog, under one form of the author's name, what works the library has by a given author and what editions or translations of a given work... The need for the second objective arises from the fact that the works of an author may be issued under different names as a result of a change, translation, transliteration, or even misprint of the author's name, and the editions of a work may be issued under different titles for similar reasons, and could, therefore, otherwise be separated in the catalog. The cataloger is thus required, in recording a work, to establish the identity of the author and the relationship of the work.

"Both these objectives were staunchly defended by Panizzi

before the Royal Commission in 1849 and have since been pursued in the Anglo-American Cataloging rules."² These two objectives have more succinctly been enunciated by the CCR in 1960. This is an evidence of the remarkable farsightedness of Panizzi.

JEWETT. At about 1850 the American libraries seriously considered the need to bring out a code of cataloguing rules. Professor Charles C. Jewett, librarian of the Smithsonian Institution, prepared a code of 39 rules in 1852. These rules were modelled after Panizzi's rules and issued under the title "*On the construction of catalogues of libraries, and their publication by means of separate stereotyped titles, with rules and examples.*" These rules were again limited to the author entries, but included a model subject index.

CRESTADORO. In 1856 Andrea Crestadoro brought out a pamphlet entitled "*The art of making catalogues of libraries.*" When he was the librarian of the Manchester Public Libraries, these rules were adopted in compiling the catalogues of the library. These rules laid stress on the recording of the titles of books in full, leading off with the author's names, and the arrangement to follow no precise order, except the order of receipt of books. The entries were to be consecutively numbered and provided with an index of authors and subjects in a brief form with the number referring to the entry in the main part of the catalogue. The subject denoted by the title on the title page was to be the subject index entry. The other composite and related subjects dealt with in the book had no provision in the subject index.

- ① CUTTER. No systematic code of cataloguing rules were produced, till 1876 when C. A. Cutter published his "*Rules for a dictionary catalog*" which forms a part of the "Special report of the United States Bureau of Education on the history, condition, and management of public libraries in the United States of America." In the first edition, there were 205 rules which were tested by applying them to the collection in the library of the Boston Athenaeum. The second edition, in 1889, the third in 1891 and the fourth, in 1904 were issued. (Cutter died in September 1903.)

In the fourth edition the number of rules increased to 369. It still remains the most comprehensive code ever produced by

a single mind. It soon became a national code, reflecting the versatile imagination and genius of the author. "Its limitation was only in the linguistic context. The library profession has been fortunate in the author of this code. He was a genius. This is seen in the ring of certitude and the profoundness of penetration found in the rules and the commentaries of *Rdc*. They are like the external epigrams of a sage. *Rdc* is indeed a classic. It is immortal. Its influence has been overpowering."³

The growing desire of the public to use the library books and library catalogues with a view to obtaining material or information on specific subjects and related subjects, soon created a problem in cataloguing. Hitherto all the available codes provided rules for author and title entries. "Cutter strengthened the concept that catalogs not only should point the way to an individual publication but should also assemble and organize literary units. While this was not an entirely new principle, since Maunsel in 1595 had used the heading "Bible" to assemble its various versions and translations, Panizzi in 1841 had strengthened it as a concept by introducing corporate and government entries, and Jewett had given it still further support by his use of real names rather than pseudonyms, yet it was Cutter who actually stated it as a formal principle. "In regard to the author entry it must be remembered that the object is not merely to facilitate the finding of a given book by the author's name." "If this were all, it might have been better to make the entry under...the form of name mentioned in the title, but we have also...[that other object] to provide for [of showing what the library has under a given author]"⁴ and Cutter provided rules governing the choice of subject headings in his *Rules for a Dictionary Catalog* on pages 66-82, which have not yet been superseded by any better set of rules. The unsatisfactory nature of the classification systems produced, on which the classified forms of library catalogues depended for their compilation, has tended to the adoption and continuation of the alphabetic subject catalogues. Cutter's rules for subject cataloguing are bound to stay till the need for alphabetic subject catalogues is totally eliminated, which in the opinion of experts is quite remote.

PRUSSIAN INSTRUCTIONS. A significant contribution to cataloguing rules, after Cutter, is found in *Prussian Instructions*.

"*Pin* may be taken to be the second important code of a non-local nature."⁵ It was designed originally for compiling a Union Catalogue of the then German State libraries.

In 1886 Professor K. Dziatzko, a German Librarian published his "*Instruction für die Ordnung der Titel im alphabetischen Zettelkatalog der Königlichen und Universitäts Bibliothek zu Breslau*," which was translated into English by an American librarian, K. A. Linderfelt and published in 1890 under the title "Eclectic card catalog rules: author and title entries, based on Dziatzko's 'Instruction', compared with the rules of the British Museum, Cutter, Dewey, Perkins, and other authorities." It is minute and extensive in details covering all possible forms of authors' names. The appendix includes a list of oriental titles and occupations with their significance. Its profound influence over the German libraries could be attributed to its excellent principles (1) of not being a theoretical and loose jumble of rules but being a pragmatic code, (2) of adopting simple, direct and appropriate language with clear definitions of all terms used, and (3) of not forsaking the basic features of cataloguing codes for practical exigencies.

An attempt made in 1931 to change the rule which called for grammatical arrangement of titles was turned down. The post-war period in Germany, whose libraries had been completely devastated by bombing during the war, witnessed reconstruction of libraries and with them their catalogues. Although the fine Union Catalogue of the Prussian State Library was devastated, the catalogue for new books was made on cards, while maintaining the manuscript page catalogues for the older stock. Simplified cataloguing was adopted for less frequently used material. The State and University Library of Hamburg, with a view to providing a workable catalogue as early as possible, followed simplified cataloguing by omitting from the catalogue entry (1) sub-titles of books when not essential, (2) the occasion or circumstances leading to the publication, (3) the imprint except date, (4) pagination, (5) the supplying of forenames in place of initials unless the surname was common or unless a Hamburg author was involved, and (6) added entries for editors, translators, etc.

A keen interest in the revision of the Prussian Instructions became marked in both zones of Germany, especially on the

treatment of the so-called anonymous works, which according to the Anglo-American tradition and practice were not really anonymous, but works of corporate authorship. The German practice, which considered all works issued by corporate bodies as anonymous for purposes of entry, when they have no personal author, was not universally acceptable.

Use of (1) corporate entries as well as titles in mechanical order into the new public catalogue of the Deutsche Staatsbibliothek (the former Prussian State Library), (2) natural word order instead of grammatical, (3) added entries for the so-called anonymous works under names of government departments, societies, institutions, whose names are mentioned in the title pages, are some of the items considered for revision of the Prussian Instructions up to 1956.

○ ANGLO-AMERICAN CODE. The American Library Association and the British Library Association, established in 1876 and 1877 respectively, issued independently a set of cataloguing rules in 1878 and 1883. The American version was almost a condensation of Cutter's rules, while the British rules incorporated the features of the British Museum rules and the Bodleian rules. With a view to establishing greater cooperation and uniformity, the two associations combined together for the purpose of issuing a joint code in 1908, under the title "*Cataloguing Rules, author and title entries, compiled by the Committees of the American Library Association and the Library Association.*" L. S. Jast, Henry Guppy, the two eminent British librarians, and Melvil Dewey representing the American libraries, played a significant role in producing the joint code in 1908. Tolerance and accommodation pervades this code, as is evidenced by some alternative rules e.g. noblemen, married women, etc, provided.

Time and again, the deficiencies, inconsistencies, and complexities of this joint code have been the subject of discussion among librarians in conferences and in day-to-day work in libraries. The need to replace it by a more satisfactory code was unanimously felt. A period of brisk activity in current criticism and revision of the 1908 code began in 1941, when the American Library Association issued the preliminary second edition of the code in two parts 1. Entry and heading; and 2. Description.

It was circulated widely among cataloguers inviting their views.

One outstanding criticism was that of A.D. Osborn in his "Crisis in Cataloguing."⁶ The views expressed by Dr. Osborn were no doubt sweeping generalisations on the cataloguing practice of the past but were quite catching. His target of attack was on the "legalistic" theory. He was convinced that cataloguing is an art and needed only a few basic rules, which are simple and delightful to practise.

In 1949 the American Library Association published the final second edition "*American Library Association, A.L.A. Cataloging Rules for Author and Title Entries*," with the indication that it was "an expansion and revision of the rules of 1908." In his review of the 1949 code J. H. Shera⁷ provided a clear analysis of the revision and of the basic principles implied on it. "The 40-some pages on entry in 1908 had blossomed into over 200 in 1949, an increase in bulk of some 500 per cent, while the 15 or more pages on descriptive cataloguing in 1908 were now over 100." "To the cry for greater simplification" he proclaimed "the answer of the profession has been to expand the code from a total of 88 pages in 1908 to a total of 406 pages in 1949."⁸

Observations made on the 1949 edition of the *A.L.A. Cataloging Rules for Author and Title Entries*, called for serious consideration to be given in any revision to an analysis of the purpose and function of the rules with particular reference to the cataloguing of publications of corporate authors. Mr. Seymour Lubetzky, consultant on Bibliographic and Cataloguing Policy of the Library of Congress, was assigned the task of reviewing and analysing the A.L.A. rules in this respect. He carried out a thorough investigation and provided a penetrating analysis in his "*Cataloguing Rules and Principles, a critique of the A.L.A. Rules for Entry and a proposed Design for their Revision*" which was published by the Library of Congress in 1953. The first chapter "Is this Rule Necessary" produced a logical "No" to every rule dealt with in it. Many of the rules were shown as unnecessary and unrelated to other rules. Each rule applied to an isolated case rather than the general condition which the case represented. Lack of purpose and unity in the rules was glaring.

All the effort and time given to produce a simple and practical code for over ten years left the problem unsolved. The

favourable reaction to Lubetzky's critique and the clear necessity to produce a satisfactory cataloguing code led to the appointment of the Code Revision Committee of the A.L.A. This Committee was aided by several sub-committees. The outcome of their labours is the draft code: Code of cataloging Rules: Author and Title Entry, an Unfinished Draft, 1960.

"The editor, the committee, the institutes, the LC discussions, and published articles: all have contributed to the development of ccr.

"The editor and the Committee are responsible to the Cataloguing and Classification Section of the Resources and Technical Services Division of the American Library Association. The completed version will have to be approved by ALA.

"Ccr approaches works in terms of their authorship, and the rules are arranged in four main groups relating to

(1) Personal Authors, (2) Corporate Authors, (3) Governmental Authors, and (4) Works of Unknown, Complex, or Changing Authorship."⁹

An evaluation of the new code (CCR) is made by Paul S. Dunkin as commentator's Epilogue to the unfinished draft of CCR. He states that "it is not really a new code. It has a central theme old as catalog codes themselves: authorship and the title of books."

The objectives are stated in the code as well as followed all through to the end.

The new code is not a conglomeration of little rules to deal with special little questions. Rather it is a statement of broad rules resting on basic principles. This does not mean that the new code will not answer special little questions.... But anyone with any imagination at all will find that the rule answers more questions than a code maker could think of in a life time.

"The new code is the spirit of the law; it is not the detail of the law. It demands that the catalogers have brains; it demands that the catalogers have imagination. Cutter was not the first to say that cataloguing is an art, nor was Osborn the last."

It is due to these reasons that the new code is brief and contains only 72 rules, as compared to the A.L.A. cataloging Rules, which are 158 in number, with several sections under each rule.

Epigrams and axioms are brief but imply a good amount of truth and philosophy. Commentaries and explanations are needed to bring out the full implications in such laconic statements. For example the Vedic sutras have given place to

Vedangas, Upanishads, and Bhashyas. In a similar way, the new code will need all the support from commentators and cataloguers to make it fully understood and followed with confidence.

Ccr is the work of many hands. First Seymour Lubetzky, the editor, draws up a rule or block of rules. These are submitted for discussion and revision to the steering committee of ALA's Catalog Code Revision Committee. The resulting versions are then submitted to the full Committee, some thirty people drawn from all kinds of libraries. The Chairman of the Committee is Wyllis E. Wright, librarian of Williams College, Williamstown, Massachusetts.

In addition, there have been two institutes on code revision, one at Stanford University in 1958 and the other at McGill University in 1960. Each was a week long, attended by some 200 people (anyone who wished could attend), and devoted to study and discussion of the draft code and a series of working papers on particularly difficult problems.

Perhaps even more important than this formal machinery within ALA was an informal arrangement with the Library of Congress, the result of John Cronin's kind suggestion. When Mr. Lubetzky submitted a draft to the ALA Committee, he would also submit it to the section heads and specialists in the Descriptive Cataloging Division of LC. In a series of weekly meetings they would offer criticisms. The revision benefited not only from these meetings but also from the fact that LC officials were thus kept informed of what was going on.

Finally, *Library Resources and Technical Services* and occasionally other periodicals have published articles and notes on the theoretical and practical implications of the draft.

The two issues of the *Library Journal*, N. Y. v. 86 No. 9, May 1, 1961 and No. 15, September 1, 1961 contain significant criticisms on the Draft Code and also the defence and reply of Mr. Seymour Lubetzky, Mr. Sumner Spalding and also Professor Paul S. Dunkin.

In Great Britain the Library Association's Cataloguing Rules Sub-Committee was reconstituted in 1951, with Mr. Henry A. Sharp as its Honorary Secretary, with the aim of producing a simplified code to replace the 1949 American definitive second edition. The British sub-committee dealt with all the rules in which the two committees failed to reach agreement in 1908 noting the changes prevailing in the 1949 American edition, and for the most part had tentatively agreed to follow the American rules as they appear in the 1949 edition. With a view to promoting international agreement and co-operation, the renewed collaboration of the British Committee was sought.

in the hope of producing a current Anglo-American code. The British Sub-committee "resolved that, with a view to arriving at agreement with the United States of America on a joint code, examination of the A.L.A. Rules, 1949 be continued in the numerical order of the rules... and that throughout this examination the committee should have the production of a simplified code of cataloguing rules as their objective."¹⁰

"The most promising development to date is an expression of willingness to go along with American practice in the case of those 1908 rules on which British and American librarians chose to disagree. Another promising sign is the warm welcome accorded to the ideas of Seymour Lubetzky."¹¹

While the American Code Revision Committee failed to consider the proposed revision of the rules in relation to a printed catalogue, the British Cataloguing Rules Sub-Committee was well aware of the need for taking printed book catalogues into account in developing a new code. There are indications that the card catalogue is gradually losing its hold on readers, who appear to be favourably re-acting towards a printed book catalogue.

VATICAN RULES. Papal collections at the Vatican which are among the richest in Europe, had a catalogue which was more of an inventory type. In 1927 the Vatican Library was offered aid by the Carnegie Endowment for International Peace to compile a new catalogue of its collections. The American influence prevailed in this programme in which eminent American librarians like William Warner Bishop, J. C. M. Hansen and a few others played a prominent part.

As the dictionary form of catalogue was decided upon, Cutter's Rules provided a basis, for this was the only code to contain rules on the choice of subject headings for a dictionary catalogue. Existing Italian Rules for the compilation of the Alphabetical Catalogue, 1911, and the A.L.A. Rules were taken together in evolving the Vatican rules, which was translated from the second Italian edition by W. E. Wright and published by the A.L.A. in 1948. It is described, by its editor, as "the most complete statement of American practice." It is one of the few modern codes to cover the whole field of cataloguing author entry, the description of the book, subject entry, and filing."¹²

RANGANATHAN'S CLASSIFIED CATALOGUE CODE. The Classified Catalogue Code 1934 of Dr. S. R. Ranganathan, "was shaping unexpressed, below the conscious level, except while teaching cataloguing," till 1933, the year of publication of the Colon Classification. The *CCC*, aims at becoming a universal catalogue code. It takes into account '(1) the language of the library, and (2) the scale of languages in which the language of the library comes first and the others come in the descending sequence of favouredness.' The author expects to issue an edition free from faulty wording of the rules.

CONCLUSION

For the first time since 1908, basic re-thinking of cataloguing rules is going on in all parts of the world. "Be it noted that the whole history of cataloguing consists of one generation re-doing the work of another. Our own day is no exception. The difficulties stem largely from the conventions that are adopted; so perhaps firmer ground can be reached by the adoption of practical and natural entries in place of conventional forms."¹³

All alive to the present cataloguing situation admit the prevalence of a general sense of discontent, frustration and purposelessness in cataloguing practice and procedures. It has become more significant since 1941. There have been seasoned and vigorous attacks, sometimes based on personal judgment and at some other times on objective analysis, on cataloguing and the codes. The criticism swung round (1) the basic principles (2) simplification of the rules (3) readers' use of the catalogue (4) subject approach, (5) cost of cataloguing and re-cataloguing, (6) the vocabulary, and (7) unity leading to international or even universal acceptance. It is no doubt ideal to achieve a Bible of Cataloguing which will transcend national and international barriers and thereby render it possible to locate and use the book resources of the world's libraries from any locality with considerable ease and quickness. One leading librarian went as far as to suggest piously that books should be published with title pages conforming to such specifications as the overworked cataloguers wish in order to mechanize their work of entry and heading. It seems to us that the volume of

criticism on the present cataloguing procedures and catalogues has certainly shaken up the lethargic lingering traditions but has not led to the production, at least up till now, of a fresh and original design for a code and a catalogue. The old order changeth yielding place to new. But the new order is really the old order, with a new face. That is where the cataloguing situation remains.

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CONSIDERATIONS IN PLANNING AND PROVISION OF THE LIBRARY CATALOGUE

A STUDY of the early history of cataloguing and cataloguing practice reveals that the making of a library catalogue was considered a routine. It was felt that anyone could compile a library catalogue and that any set of rules determined by individual cataloguers or libraries was sound enough for adoption. This was true of catalogues, at least till 1900. All that was required of the early cataloguer was the ability to transcribe correctly and mechanically the information contained on the title page of a book on to the catalogue entry. The cataloguer was seldom conscious of the principles underlying particular rules, nor did the codes express them explicitly. The result was the emergence of catalogues, which lacked logic, unity, and simplicity of purpose and use.

The Principles governing the various kinds of catalogue entries were unfortunately not adhered to, due to lack of facilities, specially in Asia up to 1930, in imparting instruction in this branch of library science to persons entrusted with cataloguing. As the books were acquired, they were entered in a list, which was usually a manuscript register, in the order in which they came into the library. It is a simple fact that not all books belong to one specific field of knowledge. Books are varied in their content, scope, usefulness, authorship and imprint. Some of them are very closely related to one another and some others stand far apart. If a book on "History of India" and another on "Electromagnetism" were received in the library together, the incompetent cataloguer entered them one after another in the catalogue. In this way the catalogue contained entries of books quite unrelated to one another. The larger and more varied the contents of a library, the greater

is the need to provide a good catalogue, which is truly a 'finding list.' The finding list must be capable of finding a specific book at its location, the relative location among other books of its class, the author and collaborators and their works, etc.

After some experience, the early cataloguer realised that, instead of entering the books in the order of their receipt, it was worthwhile to enter them in his catalogue in groups of subjects, close to one another. The catalogue assumed the form of a list of subjects in which the order of subjects in each group was based on the alphabet.

It can be better demonstrated by an example. Suppose there were 100 books in a library on various subjects. The cataloguer sat in judgment over each book to decide on its subject. If the 100 volumes in question were to deal with 100 different specific subjects, there would be then 100 different groups under which the books would be entered. The order of these groups of subjects would be purely alphabetical as in the following manner.

e.g. Anatomy, Human
 Bengal—History.
 Charities.
 Dynamics.
 English Drama.
 Farming.
 Gold mining.
 Happiness.
 India—Population.

This order of subjects no doubt helped in finding out what book or books were in the collection on a desired subject, while it did not bring together subjects related to one another. Such a catalogue is called the Alphabetical Subject Catalogue.

The next stage was to make a catalogue by grouping subjects related to one another in a logical manner. The logic involved was the logic of a system of book classification adopted for arranging the books on the shelves of the library. If the library adopted Dewey's Decimal Classification for the purpose of arranging the books, the catalogue for these books followed the same order in arranging entries for the books in it. The

class number of the subject of a book determined the place of its entry in the catalogue. If there were 100 books on the shelves, arranged according to the progressive order of a system of classification, there were 100 entries for these books adopting an identical order in the catalogue. This kind of catalogue is called a classified catalogue. Entries for books in such a catalogue will be in the following manner, if Dewey's Decimal Classification is adopted.

000 GENERALIA

Beeton. Science, art, and literature; a dictionary of universal information.

100 PHILOSOPHY

Durant, Will. Mansions of philosophy.

200 RELIGION

James, William. Varieties of religious experience.

300 SOCIOLOGY

Barnes, H. E. An Introduction to the history of sociology.

400 PHILOLOGY

Taraporewala, I. J. S. Elements of the science of language.

500 SCIENCE

Thompson, J. A. Outline of science.

600 APPLIED SCIENCE

Hiscox, G. D. ed. Henley's 20th century book of formulas, processes and trade secrets.

700 FINE ARTS

Read, Herbert. The Meaning of art.

800 LITERATURE

Redman, B. R. What can literature do for me.

900 HISTORY

Childe, Gordon. Dawn of history.

This order of grouping the subjects is expected to bring together books on the same subject as close as possible, within the limits of the system adopted. The order of entries in such a catalogue will be governed by the class number fixed for books. The cataloguer follows strictly, for good or bad, the order of the classification system. If the system of classification is sound and satisfactory, its adoption for building a catalogue produces an equally sound and satisfactory one. The cataloguer

is, therefore, required to judge a system of classification, to find out if it is suitable for adoption. Unfortunately the early cataloguers were all laymen, with little knowledge of the functions of a library catalogue. Any method of arrangement of the books adopted in a library was considered fit for adoption in building a library catalogue, with the result that the so-called 'systematic' catalogue also imbibed all the undesirable features inherent in the system of classification. Ultimately this catalogue did not find much favour with the general public using the library. It was a tedious process to locate a desired book and if the 'classified' catalogue was not provided with an accurate alphabetical index of authors, subjects and titles, a lay reader would not obtain much help from it.

To obviate these difficulties, the succeeding generation of cataloguers, early in the 20th century, changed the form and fulness of the catalogue. This kind of catalogue was to be a true index to the library collection. It assumed largely the form of a dictionary and aimed to function with all the ease and facility of a dictionary. Therefore the name given to it, was the Dictionary Catalogue. The dominant idea was and is to help the reader in getting his book or information from the library, by placing at his disposal, a simple, quick and dependable catalogue. It is not so easy to produce one such catalogue, as it is easy to aim at it.

"Good Cataloguing is part of the very essence of the Librarian's Job."¹ "Some kind of catalogue will do" is a dead slogan in the wrong direction, for it is only an apology for it. Good catalogues in libraries are rare, because of the paucity of efficient cataloguers. Therefore, if a library intends to provide a good catalogue of its contents to its readers for their use, the first and right step is to appoint a well qualified and efficient cataloguer, to take charge of the planning and provision of the catalogue.

To a layman, the work of a cataloguer is apt to appear simple and lengthy, and established codes of cataloguing a device of librarians to obscure the obvious.

Another important step in the planning of a library catalogue is the decision to follow a standard catalogue code. The cataloguer should be thoroughly familiar with the various rules in the code and apply them appropriately, in the case of each book

that is catalogued. Unless such a code of catalogue rules is adopted in compiling the catalogue, its helpfulness to readers is doubtful. A catalogue not governed by a code will lack consistency, uniformity and simplicity, in style and fullness of its headings and entries, which are basic laws of cataloguing. The purpose of these rules is not to achieve mechanical uniformity but to assist the reader to find his way amongst thousands of entries, to the book wanted, as easily and quickly as possible. In order to attain this end there must be the "rules of the road."

A reader not finding a book in the catalogue, even though it is in the holdings of the library, will condemn the catalogue as undependable and sheer waste. So the rules of the catalogue should be comprehensive, yet simple and entirely based on commonsense. Such a code alone will result in the compilation of an efficient and useful catalogue. "In other words cataloguing is organised commonsense, based on experience and applied to the description of printed matter."

"Like Chemistry, it is essentially a laboratory art. It cannot be learned by memorizing a code. It must be applied. One becomes a cataloguer by cataloguing. Every art is not merely a practice. It is a valuable discipline. Of no art is it truer than that of cataloguing. It is a discipline in Accuracy. Without accuracy, it becomes an offence. It is a discipline in Consistency and a discipline in Co-operation. People who cannot acquire and practise these rules of discipline can never be good at cataloguing." This view of L. S. Jast, is unchallengeable and should be faithfully followed.)

The importance of the catalogue in a library is uniformly recognised. A good catalogue is an indispensable necessity to the functioning of a good library. If the starry Heavens reveal the glory of God, the catalogue reveals the glory of a library.

If the catalogue is to play such an important role in the working of a library, careful planning, with vision and realism, is essential. There is a growing demand for the communication of research information, by the libraries, to those engaged in scientific investigation and research. None could overlook this important aspect of library service through its catalogues but it is doubtful, if the traditional card catalogue with its standard of description of titles, its broad subject headings, and limited

number of entries for books, can fulfil this expectation of scientists and research workers by achieving the necessary bibliographic control. Ways and means should be thought out to render the library catalogue serviceable to both the general reader and the specialist.

Reader Group

The first principle can be enunciated in a simple statement "Suit your catalogue to your immediate public."² The principle visualises that the catalogue is for the public for their use. It is not to be a mere symbol in the set up of a library. It should be a reality. If your library serves the children in the school, the entries and headings in the catalogue of that library should conform to the style and fullness suited to children, for whom it is intended. If for adults, it must be different in style, fullness, and terminology. Therefore, the catalogue of different classes of libraries, will vary in style, fullness of entries, but not in respect of the fundamental principles, *Accuracy*, *Consistency* and *Uniformity*, which are common to the catalogues of all libraries.

Code of Cataloguing Rules

The second principle can be laid down in equally simple terms, "Build your catalogue on sound structure." The sound structure of a catalogue is obtained by making its various entries by following a code of cataloguing rules, tested by use and time. Cutter's *Rules for a dictionary catalogue* (1904) and A.L.A. *Cataloguing rules, author and title entries* (1908) have served the cataloguers in a helpful manner since their publication. The latter code and its revisions up to 1961 more or less of international recognition and adoption, could profitably be studied and used, to build the catalogue on sound lines. But as its field is limited to the making of author and title entries only, adoption of rules for making subject entries, such as those given by Cutter in his *Rules for a Dictionary Catalogue*, is necessary.

The various entries and headings in a catalogue are like the tested bricks and corner stones in the foundation of a building.

If the bricks and corner stones that go to make the foundation of a building do not conform to specification, the strength of the superstructure is not ensured. Similarly, every heading and entry in a catalogue should definitely follow a rule or rules in the code in order to produce a catalogue, which will be sound and satisfactory to the user.

Up to Date Record

The third principle is "Keep the catalogue up to date." This principle takes into cognizance the fact that a library's collection and its catalogue should grow together. The catalogue cannot afford to lie behind, for its function demands that it keeps pace with the growth of the collection. As long as knowledge advances and gets transformed into books, which libraries acquire for public use, it is incumbent that the catalogue of such collections should contain entries for all new books added. Otherwise readers will not obtain the information on books added to the library's stock from time to time. A wise cataloguer will, therefore, take care to provide entries for new additions of books with least delay in the catalogue. A book made ready for circulation implies that the corresponding entries for it have been made and filed in the library's catalogue in appropriate places. Some people, including scholars, professors and trustees of library boards, ask "When will the catalogue be completed?" We can as well tell them that a library's catalogue will never attain completion and finiteness. At best it can be kept up to date.

Guidance in its Use

The fourth principle is "Make the catalogue effectively usable." It is important that a catalogue, which is compiled at enormous cost time, and labour, should be in a perfectly usable condition. The readers should be attracted to the catalogue which should tell them, "Here I am at your service to save your time in locating the desired information or book." The catalogue should contain in its front instructions and guidance in its use. Otherwise, the best catalogues are likely to remain unused. Thousands of entries in it (on cards) will bewilder an

unfamiliar person till he learns how to handle it. The perfect mechanism of an aeroplane is confusing and complex to an air passenger, while it looks simple to the pilot because he has learnt to apply his hands to it. Likewise every reader in a library should learn to use the catalogue. But the responsibility of making readers learn the art of using the catalogue rests with the cataloguer. Therefore every library catalogue should freely display simple, short but effective guidance to the readers. Then the catalogue becomes usable.

Check Abnormal Growth

The fifth principle is "Keep the catalogue under control." The catalogue has an inherent tendency to grow at an alarming rate. For one book added to a library's collection, three to five entries (cards) for it are made and filed in the catalogue. If one is to five is the proportional rate of growth between the book and its catalogue entries, should not the cataloguer keep a watch over the growth of the catalogue? If he does not exercise his control over the catalogue entries, unwanted entries find their way into the catalogue and begin to swell its size, to the detriment of wanted entries. They become bad neighbours. The cost of maintenance of the catalogue slowly increases. The usefulness and effectiveness of the catalogue gradually declines. In order to keep the catalogue from undesirable growth, necessary precautions and checks should be taken at the right time. When the various entries for a book are decided upon, careful scrutiny and vigilance over their need is called for. Every entry goes to increase the bulk, cost, and complexity of the catalogue. Question its propriety at the time of making it. Is it essential to make the entry? If it is made, will it find ample favour with the public? If it is not made, will it leave a serious gap? Such general tests are necessary to be carried over the making and provision of each catalogue entry. If such care and precaution are taken, unwanted entries get eliminated, thereby increasing the effectiveness of the catalogue.

Reader Use

The sixth principle is "Know the Reader's approach to books."

This principle will demand of the cataloguers and more particularly from those engaged in the production of the cataloguing systems, codes, classification tables, lists of subject headings, appreciable knowledge and understanding of the way in which the users of the catalogue approach it and search out their problems.

"If a catalogue is not used, or infrequently used, the reason may be that its general structure is unintelligible or that in forming the traces for particular books insufficient attention has been paid to the mental habits or limitations of the public to be served. We would of course train the public to familiarity with our frames of reference and our habits of designating characteristics, but this is only possible within fairly narrow limits.

"One of the tasks of a theory of cataloguing will then be to discover by observation and experiment how our catalogues could be adapted to the peculiarities of our readers. This is not an undertaking that can be completed once and for all. People change and catalogues will have to change accordingly. Not the least of our obstacles will be the fact that many readers have only a vague idea of what they are in search of, and no conception of any frame of reference of any kind."³

Unless the cataloguer knows the various approaches to books by the public, he cannot provide for them. There are simple books and complex books. Usually a book may be asked for by mentioning the name of its writer, or its title or its subject. But books are not so simple as to be limited to these three characteristics, though they are common to a large number of books. Certain books have no specific subject through which they can be approached, e.g. Tansley: *Brief facts*. Certain books fall into the form classes, like poetry, drama, essays, oratory, epistles and fiction in which the subject matter is of least attraction. It is the manner or the form with which the reader is concerned, e.g. Scott: *Ivanhoe*; Shakespeare: *Hamlet*; Kalidasa: *Sakuntala*; Milton: *Paradise lost*; Goethe: *Faust*. Some books are published without an author's name, like Anonymous classics, Folk tales, Sacred books, and National epics and songs, e.g. *Nibelungenlied*, *Arabian Nights' Entertainments*; *Vedas*; *Ramayana*; *Mahabharata*; *Bhagavad Gita*; *Panchatantra*; *Hitopadesa*. Some other books are well known only by their titles, like the Anthologies, Purānas and Upanishads,

e.g. *Pulitzer Prize plays*, *Garuda Purana*, *Agni Purana*, *Kena Upanishad*, *Brihadaranyaka Upanishad*. Some other books are well known by the name of the editor, translator, compiler, commentator, illustrator, e.g. Jowett, tr. Plato: *Republic*. P. V. Kane, *Comm. Hindu Dharmasastra*. We can go on multiplying other kinds of books which will have unusual approaches to them.

The cataloguer of a library has to visualise the readers' approaches to these different types of books. If the entries for all these categories are not consistently and uniformly made and under their best known form, the reader fails to get at them. All the labour spent on cataloguing them proves useless. Therefore, when every book is to be catalogued it is essential for the cataloguer to understand and foresee how and in what possible ways the reader will ask for the books entered in the catalogue. Then he will be able to provide for them in the catalogue. Here is a job which the cataloguer has to perform with all intelligence, logic, commonsense, and adherence to catalogue rules. Even the very best catalogues have been found to fail on occasions by not yielding readily the appropriate information to the inquirer. This fact is enough to convince that compiling a good catalogue and maintaining it in sound condition is as complex as the manufacture of a space ship and its proper upkeep, which can be done only by experts. It is becoming increasingly complex, with infinite variety of newer types of books and titles coming out from the printing press.

Having considered the general principles in the planning of the library catalogue, it is necessary to arrive at decisions on (1) the external and internal form, (2) the fulness of descriptive cataloguing, and (3) the subject cataloguing, before the work commences on the provision of the catalogue.

1. The physical size, shape and material of the catalogue will be considered under its external form. The traditional form of a library catalogue was the manuscript or printed book from the earliest times to the end of the 19th century. Transition from this conventional form to the card catalogue became significant in the 20th century, perhaps influenced largely by the adoption and distribution of standard-sized catalogue cards by great libraries like the Library of Congress. Today, the card form of catalogue has generally been accepted as the normal

physical form of catalogue in all kinds of libraries, although the return of the book form for static collections in big libraries and its continued use in big national libraries like the British Museum cannot be ruled out.

In a subsequent chapter on the display of catalogues further discussion on the advantages or otherwise of each form is provided. In between these two forms, there is the sheaf catalogue, which is supposed to combine the advantages of the book and the card forms. Every library should consider the adoption of one or more of these varieties before the cataloguing operations commence. There have been instances of libraries choosing one form and changing to another. The cost of such a change is tremendous and needs extra staff, material and money besides the temporary inconvenience caused to users during the period of transformation. It is therefore important that a definite decision on the form of catalogue to be maintained is arrived at in time.

In his remarks on the physical aspect of alternatives for the card catalogue, Mr. C. D. Gull states that "there does not appear to be a trend towards any device which will replace the card catalogue in the near future as the basic record of each library.

"Since no library catalog is a complete record of the holdings of its library, and since few catalogs provide more than limited subject access to the cataloged material, librarians and scholars rely heavily on bibliographies, indexing services, and abstracting services, and on the published catalogs of large libraries for access to information in their own libraries, and for notice of information contained in other libraries. Collectively these published catalogs, bibliographies, indexes and abstracting journals are more than a substitute for the card catalog, as just noted, yet there is no evidence that any one or any combination of the current publications in this field can be used to replace the card catalog of any research library or of any large public library."

A comprehensive survey on *Bibliographical Services, Their Present State and Possibilities of Improvement* recorded by V. W. Clapp and K. O. Murra for the UNESCO/Library of Congress Bibliographical Survey covers the problem to 1950. This authoritative survey agrees with similar views already

expressed that the possibility of replacing the card catalogue as a library's basic record by a better tool is very remote.

A comparative analysis of time and cost factors carried out by Ralph R. Shaw in his *Management, Machines, and the Bibliographic Problems of the Twentieth Century*⁵ helps us in concluding that "the card catalog is not only far from obsolete but is in fact a remarkably efficient 'machine.' For most libraries, and certainly for small special libraries and libraries with relatively limited resources, the card catalogue is the practicable choice as to physical form."⁶

2. The patterns of arrangement of the entries in a catalogue will be considered under its internal form. There are only three chief types: (1) the alphabetic, by authors, titles, and subjects or combined in a single sequence, when it is called the dictionary catalogue; (2) the classed, in which arrangement of the entries is by the order of subjects as determined in a scheme of book classification which normally aims to bring together subjects related to each other; (3) the alphabeticoclassed, a hybrid form of arrangement of entries, which aims to combine the advantages of the alphabetic and classed forms by arranging the major divisions alphabetically, with classified arrangement for subordinate subjects under each large group or arranging the major groups in classified order with the subordinate subjects in alphabetical sequence.

The third form has not been fully experimented in a large scale till now. It may, therefore, be assumed that the choice of the internal form of a library catalogue will fall on either the alphabetic or classified patterns. Volumes of material exist evaluating the relative merits of these two forms. Arguments in favour of the classed form, perhaps, outnumber those in favour of the alphabetic form. But it does not necessarily mean that the classed form is superior to the alphabetical form under all conditions. The individual needs of libraries will be the deciding factor. The anticipated reader use of the catalogue will determine in no small measure the choice of the internal form to be adopted. "But what values may be assigned to these weights, and what arguments take precedence over others in particular situations cannot here be specifically stated or even generalized. In actual practice it may develop that the decision to adopt one form of catalogue in preference to another may

not be too difficult if one knows what is to be expected of it. But what is to be expected of the catalogue? How does its use differ in varying libraries? Is alphabetic catalogue really "best" in the public library? Answers to such questions must of necessity wait upon the findings of an extensive programme of research."

The commonly accepted view is that public libraries will find the alphabetical form suited to their service; while scholarly, research, special, college, university libraries will prefer the classed forms. The classed forms too are gradually finding favour with the public libraries as the subject approach to reading material is becoming more popular than author and other approaches.

3. Descriptive cataloguing refers to the process of describing a book or other reading material on a catalogue entry, with a view to its quick identification by the user. It has attained a fairly uniform standard among libraries, since the adoption by the American Library Association of the Library of Congress Rules for Descriptive Cataloguing, 1949.

"The objectives of descriptive cataloguing are: (1) to state the significant features of an item with the purpose of distinguishing it from other items and describing its scope, contents, and bibliographic relation to other items; (2) to present these data in an entry which can be integrated with the entries for other items in the catalogue and which will respond best to the interests of most users of the catalogue."

In fulfilment of these aims, the book is described as fully as necessary, bearing in mind that no superfluous item is incorporated in the entry. As this part of cataloguing work is largely responsible for its increasing cost, close scrutiny of its features, with a view to conserving funds, is advocated. The title page and other physical features of a book are the raw material of description in a catalogue entry. The cataloguer follows an accepted pattern in entering the class symbol, author, title, imprint, collation, notes, etc. on the entry. The minuteness with which these details are described on it, will depend on the need existing for them and the time and funds voted for this purpose. Small libraries with limited funds, a few hundred readers and one or two members on the library staff will necessarily give the most essential items, leaving out minute

bibliographic details which large libraries will include. They may, for example, abbreviate titles, omit place and publisher in the imprint and omit the collation. The simplification of details on a catalogue entry is adopted in varying levels in the same library depending on the literary and material values of books. Recent studies conducted in this field indicate doubtful values attached to full and minute standards of description, because of the infrequent use made of such information by readers. It is, therefore, advisable to lay down a specification for descriptive cataloguing before the actual processing of books takes place. This decision will be of far reaching significance for libraries which duplicate their catalogue cards by themselves by hand or machine, instead of using printed cards from a central distributing agency.

4. Subject cataloguing, which is no less important than author and title entries, has not been fully developed. It can perhaps be attributed to the lack of directives in its preparation, except the solitary instance in Cutter's Rules for a dictionary catalogue during the last 70 years. Perhaps the impression has erroneously continued to exist that it is unnecessary to provide subject entries in a catalogue arranged alphabetically, when the books themselves are classified by subjects and arranged on shelves in the order of class numbers by a given scheme of classification or that it is unnecessary to provide an alphabetical subject index to the classified catalogue. Some libraries, either with a view to economise cataloguing expenditure or because they attach only secondary importance to subject entries in alphabetical catalogues, do not prepare a subject catalogue. At best, they provide copies of the subject index to the classification scheme adopted in a library, for the use of such readers who may want to locate a subject in the classified catalogue or books on a subject on the shelves.

Some libraries provide subject entries for books in specified departments of knowledge and some others provide only one subject entry for each book, although the book may deal with several subjects which require individual subject entries.

Subject cataloguing analyses the subject contents of the book which are indicated by suitable subject headings arranged in alphabetic sequence, with a view to providing accessibility to

readers, when they approach the books from any subject aspect dealt with.

It is too hazardous to affirm that alphabetical subject cataloguing has been a failure and so it must be given up totally. Its total withdrawal from cataloguing operations will definitely leave a gap, which will remain unfilled for a long time to come. It can, therefore, be recommended that some kind of alphabetical subject cataloguing must find a place in the cataloguing services of libraries. It may be on the pattern of specific subject headings as in lists of subject headings or expressed in terms of class digits as is done in the subject index to the British National Bibliography, adopting the 'chain procedure.' A fuller and detailed discussion on subject cataloguing can be found in the chapter on Subject Cataloguing. ✓

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CATALOGUE ENTRIES AND THEIR FUNCTIONS IN ACHIEVING THE OBJECTIVES OF THE LIBRARY CATALOGUE

AMONG the various technical operations involved in the preparation and production of a library catalogue, the decision on the number and kinds of entries to be provided for each book is of foremost significance. Be it a small or big library, the cataloguer has to examine book after book acquired for the library in order to provide its descriptive record in the entries in the catalogue. This may not fully be necessary in libraries using printed catalogue cards from supplying agencies like the Library of Congress or Wilson and Co., or the British National Bibliography. Even in such libraries, there will be some necessity for indigenous cataloguing of books for which the printed cards are not available. Libraries far away from agencies supplying printed catalogue cards will find it unsuitable to use them, because of the time and distance involved in obtaining them, and will, therefore, have to make their own catalogue cards.

Fortunately, the rules governing entries and the descriptions of books have been standardised. There is now a large measure of agreement on the form and fullness with regard to the entries for authors and titles. As much care and judgment is called for on the part of the cataloguer in deciding the number and varieties of entries for a book, as is expected of the classifier in assigning the class number to a book. Seymour Lubetzky attaches the utmost significance to the making of catalogue entries according to the revised standards. "If we shrink from the task which the revision presents, we shall forfeit not only the future of our catalogs, but also our national professional prestige."

Recent developments in Catalogue Code Revision that have

been adopted in the United States and Great Britain and the efforts of the International Federation of Library Associations at the Paris Conference in October 1961 to formulate an International Cataloguing Code are very likely to result in considerable changes in cataloguing practice.

The objectives of the library catalogue, according to the authors of the CCR are two and almost similar to those of Cutter. They are:

(1) To facilitate the location of a particular publication, i.e., of a particular edition of a work which is in the library, and

(2) To relate and display together the editions which a library has of a given work and the works which it has of a given author.

These objectives are "complimentary in function and both are essential to the effectiveness of the Catalogue"¹

It must be noted that the CCR does not provide for the making of subject entries as that is considered a distinct function which must be provided for separately.

It considers that the concept of "Main Entry" as the chief or most important entry is unrealistic. (It, therefore, provides for *Entry* of a work and for *added Entries* avoiding the term "Main Entry").² Readers using the catalogue do not care to know the distinction between a main entry and an added entry, because the information required by them is available in almost all types of entries.

It seems to us that practical cataloguing will demand the maintenance of some distinguishing features between an entry for a work and the added entries for the same work. Further, economies in cataloguing suggest that the provision of the most essential and minimum particulars of a work in its secondary entries, in order to help the user to identify and locate the work, will be sufficient.

CCR enunciates the problems and principles governing the entries for a work in the catalogue by adoption of the Socratic method i.e., by stating 5 questions and eliciting the answers for these questions, which, for ready reference, are reproduced here.

(i) Who is to be regarded as the author of the work which a publication presents, particularly if it is prepared by more than one person?

Answer: A work produced by, or issued in the name of, a person

or a corporate body is entered in the name of that person or corporate body; a work of multiple authorship is entered in the name of person or body represented as chiefly responsible for it; a work of complex, changing, doubtful, or unknown authorship is entered under title.

(ii) By which name or form of the name is the author to be identified in the catalogue if he has used or has had more than one name or more than one form of the name?

Answer: An author is normally represented in the catalogue under the name and form of the name by which he is most commonly identified in his works, whether that is his real or assumed name, and in the vernacular, except when he has come to be best known in literary and reference sources by another name or designation; an author variously identified in his works is entered preferably under his real name; an author who has changed his name is normally represented under his latest name—except that in the case of a corporate body which is subject to constitutional changes, a change of name has to be treated as a change of identity.

(iii) Under which of its parts is the name to be entered in the catalogue, particularly if it includes a compound surname or a surname with a prefix?

Answer: A personal name with a surname is normally entered under the surname; in the case of a compound surname or one with a prefix, the author's own usage or the custom of his country is followed; a corporate name is entered directly in the form used.

(iv) How is that name to be distinguished from similar names of other persons in the catalogue?

Answer: The name of a person is distinguished from similar names of others by dates of birth and death or by the title or designation, by which he is commonly identified in his works or in reference sources; the name of a corporate body is distinguished by place of location, community represented or served, date of founding, or other appropriate qualification.

(v) By which title should a work be identified in the catalogue if issued under more than one title?

Answer: The work itself—which is the essence of a publication—whether entered under author or title, is normally represented in the catalogue under its original title, except when it has most frequently been issued or is commonly found in reference sources, under another title; a work whose original title is vague or unknown or one without an original title, is represented under the title by which it has come to be best known, or under a conventional designation.³

The CCR makes a further liberal provision for catalogues of libraries limited to materials in a particular language. The form of name or title by which an author or work is known in that language may be adopted for the entries of those works.

These principles had been implied and scattered in the previous two Codes of 1908 and 1949 under scores of rules, e.g.

rules no. 23 to 57 of the A.A. Code governed the selection of form or part of the author's name to be adopted in the entry. The CCR rules provide norms for standard cataloguing and leave it open to the individual libraries to adopt these norms uniformly or with certain limitations to suit the convenience of the libraries.

The International Conference on Cataloguing Principles, held in Paris in 1961, reached an agreement on basic principles governing the choice and form of entry in the alphabetical catalogue of authors and titles. The official report on the statement of principles adopted at the conference is given below in order to provide a valuable basis of comparison with the identical principles and aims contained in the CCR.

1. Scope of statement

The principles here stated apply only to the choice and form of headings and entry-words i.e., to the principal elements determining the order of entries—in catalogues of printed books (books used to mean all reading materials in a library) in which entries under authors' names and, where these are inappropriate or insufficient, under the titles of works, are combined in one alphabetical sequence. They are framed with special reference to catalogues enumerating the contents of large general libraries; but their application to the catalogues of other libraries and to other alphabetical lists of books is also recommended, with such modifications as may be required by the purposes of these catalogues and lists.

2. Functions of the catalogue

The catalogue should be an efficient instrument for ascertaining,

2.1 whether the library contains a particular book specified by

(a) its author and title, or

(b) if the author is not named in the book, its title alone, or

(c) if author and title are inappropriate or insufficient for identification, a suitable substitute for the title;

2.2 (a) which works by a particular author and

(b) which editions of a particular work are in the library.

3. Structure of the Catalogue

To discharge these functions the catalogue should contain

3.1 At least one entry for each book catalogued, and

3.2 more than one entry relating to any book, whenever this is necessary in the interests of the user or because of the characteristics of the book—for example:

3.21 when the author is known by more than one name or form of name, or

3.22 when the author's name has been ascertained but is not on the title-page of the book, or

3.23 when several authors or collaborators have shared in the creation of the book, or

3.24 when the book is attributed to various authors, or

3.25 when the book contains a work known by various titles.

4. *Kind of Entry*

Entries may be of the following kinds: *main entries*, *added entries* and *references*.

4.1 One entry for each book—the main entry—must be a full entry, giving all the particulars necessary for identifying the book. Other entries may be either *added entries* (i.e., additional entries, based on the main entry and repeating under other headings information given in it) or *references* (which direct the reader to another place in the catalogue).

5. *Use of Multiple Entries*

The two functions of the catalogue (see 2.1 and 2.2) are most effectively discharged by

5.1 an entry for each book under a heading derived from the author's name or from the title as printed in the book, and

5.2 when variant forms of the author's name or of the title occur, an entry for each book under a *uniform heading*, consisting of one particular form of the author's name or one particular title, or, for books not identified by author or title, a uniform heading consisting of a suitable substitute for the title, and

5.3 appropriate added entries and/or references.

6. *Function of different kinds of entry*

6.1 The *main entry* for works entered under authors' names should normally be made under a *uniform heading*. The main entry for works entered under title may be either under the title as printed in the book, with an added entry under a uniform title, or under a uniform title, with added entries or references under the other titles. The latter practice is recommended for the cataloguing of well known works, specially those known by conventional titles.

6.2 Entries under other names or forms of name for the same author should normally take the form of *references*; but *added entries* may be used in special cases.

6.3 Entries under other titles for the same work should normally take the form of *added entries*; but *references* may be used when a reference can replace a number of added entries under one heading.

6.4 *Added entries* (or in appropriate cases *references*) should also be made under the names of joint-authors, collaborators, etc., and under the titles of works having their main entry under an author's name, when the title is an important alternative means of identification.

7. *Choice of Uniform Heading*

The *uniform heading* should normally be the most frequently used name (or form of name) or title appearing in editions of the works catalogued or in references to them by accepted authorities.

7.1 When editions have appeared in several languages, preference should in general be given to a heading based on editions in the original language; but if this language is not normally used in the catalogue, the heading may be derived from editions and references in one of the languages normally used there.

8. *Single personal author*

8.1 The *main entry* for every edition of a work ascertained to be by a single personal author should be made under the author's name. An added entry or reference is made under the title of each edition in which the author's name is not stated on the title page.

8.2 The *uniform heading* should be the name by which the author is most frequently identified in editions of his works, in the fullest form commonly appearing there, *except that*

8.21 another name or form of name should be taken as the uniform heading if it has become established in general usage either in references to the author in biographical, historical and literary works, or in relation to his public activities other than authorship ;

8.22 a further identifying characteristic should be added, if necessary, to distinguish the author from others of the same name.

9. *Entry under Corporate Bodies*

9.1 The main entry for a work should be made under the name of a *corporate body* (i.e., any institution, organised body or assembly of persons known by a corporate or collective name),

9.11 when the work is by its nature necessarily the expression of the collective thought or activity of the corporate body, even if signed by a person in the capacity of an officer or servant of the corporate body, or

9.12 when the wording of the title or title page, taken in conjunction with the nature of the work, clearly implies that the corporate body is collectively responsible for the content of the work.

9.2 In other cases, when a corporate body has performed a function (such as that of an editor) subsidiary to the function of the author, an added entry should be made under the name of the corporate body.

9.3 In doubtful cases, the main entry may be made either under the name of the corporate body or under the title or the name of the personal author, with an added entry in either case under the alternative not chosen for the main entry.

9.4 The *uniform heading* for the works entered under the name of the corporate body should be the name by which the body is most frequently identified in its publications, *except that*

9.41 if variant forms of the name are frequently found in the publications, the uniform heading should be the official form of the name;

9.42 if there are official names in several languages, the heading should be the name in whichever of these languages is best adapted to the needs of the users of the catalogue;

9.43 if the corporate body is generally known by a conventional name, this conventional name (in one of the languages normally used in the catalogue) should be the uniform heading;

9.44 for states and other territorial authorities the uniform heading should be the currently used form of the name of the territory concerned in the language best adapted to the needs of the users of the catalogue;

9.45 if the corporate body has used in successive periods different names which cannot be regarded as minor variations of one name, the heading for each work should be the name at the time of its publication, the different names being connected by references;

9.46 a further identifying characteristic should be added, if necessary, to distinguish the corporate body from others of the same name.

9.5 Constitutions, laws and treaties, and certain other works having similar characteristics, should be entered under the name of the appropriate state or other territorial authority, with formal or conventional titles indicating the nature of the material. Added entries for the actual titles should be made as needed. (Voting: For 47; Against 3; Abstention 11.)

9.6 A work of a corporate body which is subordinate to a superior body should be entered under the name of subordinate body, *except that*

9.61 if this name itself implies subordination or subordinate function, or is insufficient to identify the subordinate body, the heading should be the name of the superior body with the name of the subordinate body as a subheading.

9.62 If the subordinate body is an administrative, judicial or legislative organ of a government, the heading should be the name of the appropriate state or other territorial authority with the name of the organ as a subheading.

10. Multiple authorship

When two or more authors have shared in the creation of a work:

10.1 if one author is represented in the work as the *principal author*, the others playing a subordinate or auxiliary role, the *main entry* for the work should be made under the name of the *principal author*;

10.2 if no author is represented as the principal author, the *main entry* should be made under

10.21 *the author named first on the title page*, if the number of authors is two or three, *added entries* being made under the name(s) of the other author(s).

10.22 The title of the work, if the number of authors is more than three, *added entries* be made under the author named first in the book and under as many other authors as may appear necessary. (Voting: For 44; against 14; Abstention 1.)

10.3 Collections

The *main entry* for a collection consisting of independent works or parts of works by different authors should be made

10.31 under the *title of the collection*, if it has a collective title ;

10.32 under the *name of the author*, or under the *title of the first work in the collection*, if there is no collective title ;

10.33 in both cases, an *added entry* should be made under the name of the *compiler* (i.e., the person responsible for assembling from various sources the material in the collection) if known.

10.34 Exception: if the name of the *compiler* appears prominently on the title page, the main entry may be made under the name of the compiler, with an added entry under the title. (Voting: For 35: against 22; Abstention 2).

10.4 if successive parts of a work are attributed to different authors, the main entry should be made under the author of the first part.

11. Works entered under Title

11.1 Works having their *main entry* under the title are:

11.11 works whose authors have not been ascertained,

11.12 works by more than three authors, none of whom is principal author (see 10.22)

11.13 collections of independent works or parts of works, by different authors, published with a collective title,

11.14 works (including serials and periodicals) known primarily or conventionally by title rather than by the name of the author.

11.2 An *added entry* or *reference* should be made under the title for:

11.21 anonymous editions of works whose authors have been ascertained,

11.22 works having their main entry under the name of the author, when the title is an important alternative means of identification,

11.23 works whose main entry is made under the name of a corporate body, but which have distinctive titles not including the name of the corporate body,

11.24 collections whose main entry is made exceptionally under the compiler.

11.3 The *uniform heading* (for main or added entries, see 6.1) for works entered under title should be the original title or the title most frequently used in editions of the work, *except that*

11.31 If the work is generally known by a conventional title, the conventional title should be the uniform heading.

11.4 The *uniform heading* for works of which successive parts or volumes bear different titles should be the title of the first part unless the majority of the parts or volumes bear another title.

11.5 When a *serial publication* is issued successively under different titles, a *main entry* should be made under each title for the series of issues bearing that title, with indication of at least the immediately preceding and succeeding titles. For each such series of issues, an added entry may be made under one selected title. If, however, the

variations in title are only slight, the most frequently used form may be adopted as a uniform heading for all issues.

11.6 Multi-lateral international treaties and conventions and certain other categories of publications issued with non-distinctive titles may be entered under a uniform conventional heading, chosen to reflect the form of the work.

12. *Entry Word for Personal Names*

When the name of a personal author consists of several words, the choice of entry-word is determined so far as possible by agreed usage in the country of which the author is a citizen, or, if this is not possible, by agreed usage in the language which he generally uses.⁴

International agreement on the kinds and types of entries in alphabetical catalogues has rightly imbibed the cataloguing traditions of the past, whenever they had proved rational and helpful. The main entries and added entries will continue to be adopted in cataloguing.

Subsequent to the release of the official report of the Cataloguing Principles adopted by the International Conference, there has been an expression of their appreciation and critical evaluation.

"These Principles are not principles but a very broad draft code. They are in the tradition of the British Museum Rules and being even shorter lend themselves to even greater divergencies of interpretation. There is also probably a feeling that much talk of cataloguing principles cannot exist apart from cataloguing practice The 'rules' of the conference are such that these undeclared assumptions could turn them in practice into hardly recognizable variants."⁵

The directions contained in 'rule' 5 Use of Multiple entries appear to be permissive, resulting in wide variety of choice of entries, depending on the kind of catalogue compiled and the standard of cataloguing adopted. This is likely to impede progress in international cooperation in the field of cataloguing, specially in union catalogues and lists.

"Principles 5 to 7 are essentially broad general rules whose application is capable of considerable variation in many specific instances Even the entry of well-known works, especially those known by conventional titles, under a uniform title is only recommended. Such moderation is hard to understand after Lubetzky had demonstrated with unanswerable force and

clarity the disastrous results which follow from not entering works of this character under a uniform title."⁶ In order to provide for all possible variations, desirable or expedient in the context of prevailing cataloguing practice in different libraries, the recommendatory character of the principle seems not only cautious but called for.

It is commendable that the Conference has decided on the production of uniform lists of names for States, anonymous classics, and 'a restricted list of categories of publications which may be entered under a conventional heading reflecting the form of the work.' When such a list becomes available, appreciable uniformity in the author heading in the catalogues for works in these categories can be maintained.

The most outstanding achievement of the Conference is the international agreement which produced the statement of the Principles of Cataloguing. This will mean that all subsequent developments in cataloguing theory and practice should be decided at an international level.

The main entry will ordinarily be made under the author as heading, but in a few cases it may be made under the title, when the author is unknown or doubtful or the title is better known than the author, and occasionally under the editor, compiler and illustrator, etc. The added entries are made under the titles, subjects, and collaborators such as editors, translators, illustrators. The main entry generally contains fairly full information about a book while the added entry gives only the most essential items of information as called for by the heading. Let us examine a book for the types and number of entries.

'Mathematics and the imagination' by Edward Kasner and James Newman; with drawings and diagrams by Rufus Isaacs, London, Bell, 1949.

This book may be asked for under its authors, its title, its subjects and perhaps under its illustrator. When the decision is made about the need, kind and number of entries for a book in the catalogue, the cataloguer has to make these entries under the appropriate headings. All headings for entries, except that for the author entry, are traced at the

bottom of the main entry by using arabic numerals for subject headings and roman for others on the model of the L.C. printed catalogue cards. The function of the tracings is to direct the making of added entries under the appropriate headings.

Main entry:

Author Heading. Kasner, Edward.

Added entries:

Jt. author Heading	Newman, James
Title	„ Mathematics and the imagination. 1949
Subject	„ MATHEMATICS—PHILOSOPHY
„	„ MATHEMATICAL RECREATIONS.
„	„ IMAGINATION.
Illustrator	„ Isaacs, Rufus

MAIN ENTRY

Kasner, Edward.

Mathematics and the imagination by Edward Kasner and James Newman ; illus. by Rufus Isaacs. Lond., Bell, 1949.

xiv, 380 p., illus, diags., 20 cm.

Short biographical note about the authors at end.

1. Mathematics Philosophy. 2. Mathematical recreations. 3. Imagination. I. Newman, James, jt. auth. II Isaacs, Rufus, illus. III. title

Cross reference entries are indicated on the reverse of the main entry and are made on separate cards which are filed in appropriate places in the catalogue.

(1)

SCIENTIFIC RECREATIONS, *See also*

MATHEMATICAL RECREATIONS.

(2)

RECREATIONS, MATHEMATICAL, *See*

MATHEMATICAL RECREATIONS.

JT. AUTHOR ENTRY

Newman, James, jt. auth.

Kasner, Edward,

Mathematics and the imagination by Edward
Kasner and James Newman. Lond., Bell, 1949.*ILLUSTRATOR ENTRY*

Isaacs, Rufus, illus.

Kasner, Edward,

Mathematics and the imagination by Edward
Kasner and James Newman. Lond., Bell, 1949.*TITLE ENTRY*

Mathematics and the imagination. 1949

Kasner, Edward,

Mathematics and the imagination by Edward
Kasner and James Newman. Lond., Bell, 1949.

SUBJECT ENTRY

(1)

MATHEMATICS—PHILOSOPHY.

Kasner, Edward.

Mathematics and the imagination by Edward Kasner and James Newman : illus. by Rufus Isaacs. Lond., Bell, 1949.

xiv, 380 p., illus., diagrs., 20 cm.

(2)

MATHEMATICAL RECREATIONS.

Kasner, Edward.

Mathematics and the imagination by Edward Kasner and James Newman ; illus. by Rufus Isaacs. Lond., Bell, 1949.

xiv, 380 p., illus, diagrs., 20 cm.

(3)

IMAGINATION.

Kasner, Edward.

Mathematics and the imagination by Edward Kasner and James Newman ; illus. by Rufus Isaacs. Lond., Bell, 1949.

xiv, 380 p., illus., diagrs., 20 cm.

While the main entry for a book in an alphabetical catalogue is usually made under the name of its author or the best known form of title when the authorship cannot be established with certainty, in a classified catalogue it is made under the subject indicated by the class number in which the book is placed. This entry under the class number is the only entry for the book in a classified catalogue, while index entries corresponding to the added entries of a dictionary catalogue are provided in the subsidiary files of the classified catalogue. These are called alphabetical indexes of authors, subjects and titles which may either be kept separate or filed together in a single sequence. When a book contains more than one subject, the second or subsidiary subject is brought out by providing a subsidiary entry for the book under the class number of that subject with a reference to the class number where it is placed as determined by the first, primary subject. Similar to the tracing of the headings of added entries on the main entry in alphabetical/dictionary catalogues, class numbers of subsidiary subjects under which the book may be expected are given as tracings. The class number stands as substitute for the verbal subject heading traditionally adopted in dictionary catalogues.

e.g. Main entry in the classified catalogue, under class number

510.1

Kasner, Edward,

Mathematics and the imagination by Edward
Kasner and James Newman ; illus. by Rufus Isaacs.
London, Bell, 1949.

xiv, 380 p., illus., diagrs., 20 cm.

1. 155

Some libraries prefer to write the call number of the book on the top left corner and class number on the top right corner in a distinct manner. Giving class number in addition to call number is optional, because the call number consists of class number and the book number.

e.g. Entry for the subsidiary subject.

155

Kasner, Edward.

Mathematics and the imagination by Edward
Kasner and James Newman. 1949. Book at 510.1

e.g. Index entries.

Kasner, Edward.

Mathematics and the imagination. 1949.	510.1
Newman, James, jt. auth.	
Mathematics and the imagination by Edward Kasner and James Newman. 1949.	510.1
Mathematics and the imagination by Kasner and Newman.	510.1
Mathematics-Philosophy.	510.1
Mathematical recreations.	510.1
Imagination.	155
Recreations, Mathematical.	510.1

Having studied the entries in the more important types of catalogues, it is essential to know the function of each one of them.

1. The author entry (main entry) enables a person to know what work or works by a given author is available in the library, with full particulars about the collaborators, imprint, collation and any special information on the writer of the subject not brought out by the previous groups in it.

2. The secondary entries enable a person to get access to the book if he asks for it by mentioning the name of collaborator or subject or title.

3. The reference entries guide a person to look from the form of heading, be it author, or title or subject, known to him, to the one chosen and adopted in the catalogue.

4. The main entry for a book in a classified catalogue enables a person to know the location of a book among books

of the same class that precede and follow. As the main entry for a book in this form of catalogue is arranged by a symbol or number adopted for the notation in the classification, a direction to the reader under what number or symbol of the class he could find a desired book is essential. Such a direction is provided by the author, title and subject index entries. These auxiliary alphabetical index entries perform the function of directing the reader to the main entry for a book as well as affording him similar information to that furnished by the added entries in a dictionary catalogue. The subject index entries to the classified catalogue direct the reader to the relevant material and serve the same purpose as the "see" and "see also" references of the dictionary catalogue.

The various entries in a catalogue are the means by which the objectives of the catalogue are achieved. What C. A. Cutter had stated about the objective of a library catalogue in his '*Rules for a dictionary catalogue*,' 4th ed. 1904, remains the same even today.

1. To enable a person to find a book of which either
 - (A) the author
 - (B) The title
 - (C) The subject } is known.
2. To show what the library has
 - (D) by a given author
 - (E) on a given subject
 - (F) in a given kind of literature.
3. To assist in the choice of a book.
 - (G) as to its edition (bibliographically)
 - (H) as to its character (literary or topical).

MEANS

1. Author entry with necessary references for (A and D).
2. Title entry and title reference (B).
3. Subject entry and cross-references for (C) and (E).
4. Form entry and language entry for (F).
5. Giving edition, imprint and notes for (G).
6. Notes for (H).

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3. *Ibid*, pp. xi-xiii.
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5. L. Jolley. International Conference on Cataloguing Principles II. *Thoughts after Paris*. *Journal of Documentation*. London, v.19, 2, June 1963, p. 48.
6. *Ibid*, p. 54.

6

DESCRIPTIVE CATALOGUING

In chapter four on 'Considerations in planning and provision of Library Catalogues' a passing reference is made to the necessity of deciding the pattern of description of books on catalogue cards before the cataloguing operations begin.

In this chapter, a detailed discussion of the description of the various types of books and reading material in libraries is provided. Descriptive cataloguing has been defined as "that phase of the process of cataloguing which concerns itself with the identification and description of books."¹ Studies of reader use of library catalogues disclose that several of them are already aware of the existence of a book or books on the subject of their interest. They refer to the catalogues primarily to find out (1) if such reading material is in the holdings of the library and (2) if so, where it is located. Identification precedes location. If any ambiguous characteristic were to be found in the verbal description of books, it would tend to its being overlooked or discarded by the reader. Descriptive cataloguing, therefore, helps in isolating book from book in the process of identification. This part of cataloguing is sometimes considered mechanical, but it is not so because the cataloguer has to use his judgment on the number and degree of minuteness of details to be adopted. They must be authentic and precise. The manner of presentation of details decided for inclusion in the order of priority will add to the artistic effect and ease of use. Irrespective of the alphabetical or classed form of catalogue, descriptive cataloguing has to be performed with the same care and standard of performance.

Reading material in modern libraries is not only limited to printed books but also extends to maps, atlases, musical scores, braille books, phonograph records, etc. Each class of material poses its own problems of description. Even in books, the complexity transcends all imagination.

A simple analysis of books in modern libraries will result in the following main groups:

- (1) Personal author publications, single and joint, with and without other collaborators like editors, translators, compilers, etc.;
- (2) Corporate author publications (*a*) government (*b*) non-government, i.e., society, institution, other organizations;
- (3) Publications of pseudonymous writers;
- (4) Anonymous works;
- (5) Serials and periodical publications;
- (6) New editions and duplicates;
- (7) Incunabula;
- (8) Manuscripts.
- (9) Issues and offprints.

Items in each one of the above groups will need a distinct pattern of description. The Library of Congress Rules for Descriptive Cataloguing, (adopted by the American Library Association) 1949, provide the fullest directions for the descriptive cataloguing of such material. Most of these rules have been accepted by libraries as standard rules and followed in descriptive cataloguing. But as these rules are specially intended for use in the Library of Congress which is cataloguing its materials "to integrate them in a large general collection and in large special collections, other libraries using the rules will have to decide for themselves at what point they wish to depart from them."²

Small libraries may decide to simplify these rules in accordance with their individual needs. It is still possible to maintain some standards of uniformity even in 'limited cataloguing' by following consistently the amended rules. It is obvious that the degree of fullness of descriptive cataloguing which is considered essential varies with the size of the library and the standards of cataloguing adopted. Wherever a catalogue is to be used as a simple finding list, as is the case in several large and small libraries providing open access to shelves, the value of the information contained in the descriptive cataloguing, except that which helps to distinguish edition from edition,

seems to be doubtful. When books are available in open shelves placed in close proximity to the catalogue, a complete bibliographic description of the book, as given in the title page and elsewhere, adapted for its descriptive cataloguing, will be very infrequently used by the readers. "A cataloguing entry should contain no item which is not necessary."³ The judgment on the necessity for inclusion of all or some bibliographic details of the book in the catalogue entry will rest on the principles and standards adopted in individual libraries and to some extent on the cataloguing personnel.

To identify a work, author and title are usually sufficient. To identify a book* it is usually necessary to add the number of the edition and/or the place and date of publication. To enable comparison to be made with other appearances of the same work, it is necessary to add (where relevant) variations in the title, the name of the editor, translator, etc. the name of the publisher, the pagination, illustrative matter and size, the name of the series of which the book forms part. The nature and extent of further information will depend partly on the publishing history of the book, partly on the purpose of the catalogue.

With these priorities in mind and making adjustments in order to bring together items which together make up one part of the entry, the following sequence of parts seems logical: title; edition; imprint; collation; series; other information.⁴

* A book is here distinguished as a single presentation of a work.

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PHYSICAL FORMS OF THE CATALOGUE

Books in all their forms have influenced the shape and structure of the catalogue. The ancient records of man's thought and achievement were preserved in clay tablets. Evidence from history reveals that the corresponding catalogues of books in clay tablets were also made of clay tablets. As the evolution in book production gradually changed the shape of books, resulting in modern printed books with all embellishments, their catalogues also kept pace with them. When there were manuscripts and block books, the catalogues conformed to that model. When the printing press established improved traditions for book production, the catalogues of such printed books adhered closely to those traditions, resulting in printed page catalogues. Use and experience of the printed page catalogue lead to the modern form, the card catalogue in the present day. By 1900, the card form had displaced virtually all the previous forms of library catalogues. After decades of its popularity, the card form is being questioned and efforts are being made to find substitutes for the card catalogue.

Among the various physical forms of catalogues in use today in libraries, importance should be given to the study of (1) Printed page catalogue, (2) Adjustable sheaf catalogue and (3) Card catalogue in cabinets.

1. Printed Page Catalogue: It is also known as the book catalogue. This kind of catalogue has been a traditional form adopted in many large libraries, which used to publish a general printed catalogue of their collections up to a date and then issue periodical supplements to keep the original volume up to date. Copies of these catalogues are placed in the public departments of the libraries and also sold to the public. The

SPECIMEN PAGE PRINTED BOOK CATALOGUE OF LONDON LIBRARY

- Robinson (Edwin Arlington).
 Coll. poems. Intr. by J. Drinkwater. 8° [1922]
 Dionysus in doubt. 8° N.Y., 1925.
 King Jasper: a poem. Intr. by R. Frost. 8° N.Y. 1935.
 Matthias at the door. 8° N.Y. 1931.
 Nicodemus. 8° N.Y. 1932.
 Talifer. 8° N.Y. 1933.
 Tristram. [repr] 8° N.Y. 1927.
 8° 1923.
- Untriangulated stars. Letters to H. de
 Forest Smith, 1890-1905. Ed. D. Sutcliffe. 8° Camb., Mass. 1947.
see COFFIN (R.P.T.) New poetry of New
 England: Frost & R. 1938.
 „ NEFF (E) E.A.R., 1949.
- Robinson (Ethel Fay) & T. P. Robinson.
 Houses in America. 8° N.Y. 1936
- Robinson (Eva) & J. S. Heward.
 Reminisc. of littlehampton. Transcr. of
 parish registers, 1611-1753 by W. H. Challen. 64° Arundel [1933]
- Robinson (Fred Norris). Satirists & enchanters in
 early Irish lit. [Extr.] 8° [Camb. Mass. 1911]
- Robinson (Geroge Buchan).
 Monetary mischief. 8° N.Y., 1935.
- Robinson (George Livingstone). The Sarco-
 phagus of an anc. civilization, Petra. Edom
 & the Edomites. Intr. by W. F. Albright 8° N.Y. 1930.
- Robinson (Geroid Tanquary). Rural Russia under the
 old regime. 8° [1932]
- Robinson (Gertrude).
 Hist. & Cartul of the Gr. monast. of St. Elias
 & St. Anastasius of Carbone, *see* ORIENTALIA CHR.
 v. 9v, 15ii & 19i, 1923-30.
- Robinson (Gilbert Wooding). Soils, their orig., constit.
 & classification. 8° 1932.
- Robinson (Mrs. Gower), *see* BLOOM (URSULA).
- Robinson (Harry Perry).
 Of distinguished animals. 8° 1910.
- Robinson (Henry), 1605-73 ? *Liberty of conscience,
 1644, (facs), *see* HALLER (W.), ed. Tracts on
 Tracts on liberty, v. 3, 1934.
see JORDAN (W.K.) Men of substance: St. of
 thought of 2 Eng. revolutionaries, H.R. & c., 1942.
- Robinson (Henry Crab). Blake, Coleridge, Wordsworth,
 Lamb & c. Sel. f. the remains of R. Ed. E. J. Morley. 8° M'ter 1922.
 Crabb Robinson in Germany, 1800-5. Extr. f.h.
 Corr. Ed. E. J. Morley. 8° 1929.
 H. C. R. on books & th. writers. [Sel. f.h.
 diaries & reminisc.] Ed. E. J. Morley. 3v. 8° [1938]
see MORLEY (E. J.) Life & times of H.C.R., 1935.
 „ NORMAN (F.) H. C. R. & Goethe, 2p, 1930-31.
- Robinson (Henry Morton).
 The great snow. 8° [1948]
see CAMPBELL (J.) & H. M. R. Skeleton key to
 Finnegans Wake, 1947.

ease with which readers can use and carry them is unquestionable. Several entries on a page that a reader can see at a time, without the irksome necessity of turning over card by card in the card form is a decisive advantage and saves time and trouble. The compactness of the book catalogue enables its display in a minimum of floor space and with little equipment. No other form of catalogue can compete successfully with the printed book catalogue as a bibliography and information source to students and scholars in distant parts of the world. Because of this supreme value, several large libraries even now print their catalogues, e.g. A Catalogue of Books Represented by the Library of Congress Printed Cards Issued to July 31, 1942 and later its Supplement, Cards Issued August 1, 1942 to December 31, 1947, altogether 209 volumes of about 600 pages each, has been published by Edwards. The catalogue contains 2,500,000 entries and ranks among the great book catalogues of the world. "The success of the Edwards Catalogue, and the realization that its depository card catalogues represented a burden most depository libraries could not long afford to bear, led the Library of Congress to seek means of continuing the publication of its cards in book form as well as their sale for use in card catalogues...The cumulative catalogue method, adopted late in 1946, was a carefully chosen compromise which took advantage of conditions peculiar to the Library of Congress to obtain the best results possible in printing a book catalogue from catalogue cards. Photo-offset lithography was considered the most effective printing method."¹ By careful planning of the process of alignment and adjustment a great deal of saving in space and size in the 'Library of Congress Author Catalogue' is made possible. Instead of 18 entries to a page in Edwards Catalogue, the new Catalogue contains 38 entries to a page and is issued in 5 sections: (1) Authors, (2) Subjects, (3) Films, (4) Maps and Atlases and (5) Music and phonorecords.

In 1950, the Library of Congress commenced the publication of the *Library of Congress Subject Catalog*, and the *Cumulative Catalog* was renamed the *Library of Congress Author Catalog*. With the publication of individual catalogues, in 1953 for maps, motion pictures, and film strips, music and phonograph records, the earlier catalogues became the *Library of Congress Catalog-*

Books: Authors, and the Library of Congress Catalog-Books: Subjects.

As a large number of entries in these catalogues were included in the *National Union Catalog*, it was considered appropriate that the *Library of Congress Catalog* should ultimately attain the status of a national catalogue of American library holdings. A.L.A.'s Board on resources of American Libraries appointed a sub-committee of the National Union Catalog under the Chairmanship of F. H. Wagman. This committee functioned from 1954 to 1956. The committee carefully considered the advantages of producing a National Union Catalog. "The inclusion of information about the location of the publications listed would make possible regional and national planning of acquisition programmes and should reduce the unnecessary duplicative purchases of expensive works; it should also lead to a more equitable distribution of the burden of inter library loans. The ready availability of a great body of current bibliographical information should somewhat reduce cost of acquisition, cataloging and reference work. Finally it should give an impetus to editing and publishing the older section of the National Union Catalog and also to issue a current subject catalog of American library resources."²

The response to this proposal from libraries was enthusiastic and the new catalogue was issued under the title *The National Union Catalog: A Cumulative Author List*, 1956. This was a decisive and forward step towards the bibliographical control of library resources.

"The National Union Catalog in book form has shown an amazing growth over the last seven or eight years. The total number of its titles reported in 1956 was 103,000; and in 1962, 823,000. This growth may also be measured in terms of successive cumulations. The 1933 to 1957 cumulations appeared in 28 volumes, totalling 18,826 pages and it reproduced some 700,000 cards at a subscription price of \$255.00. The 1958 to 1962 quinquennial runs to 54 volumes totalling about 35,000 pages. The latest cumulation contains 780,000 titles and 308,000 added entries and references and gives over 3,200,000 locations. In addition there are 239,000 entries for music and motion-picture film titles included."³

"The *National Union Catalog: A Cumulative Author List*, has

been described as a reference and research tool for a large part of the world's production of significant books, going far beyond the proportions usually considered national bibliography."⁴

The foregoing advantages possessed by a printed book catalogue can be offset with some disadvantages inherent to it.

Libraries acquire books as the need arises for them. When open access to shelves gradually displaced closed shelves, more intensive use of the collection was no doubt made by readers, but one occasionally meets an irresponsible use also made of books. Books, sometimes, are stolen from libraries and are lost. Some books become obsolete and have to be withdrawn; otherwise unwanted reading material creates problems of congestion, by occupying the limited and valuable shelf-space.

Entries of books lost as well as withdrawn must be deleted from the catalogue, in order to keep it current just as new additions are entered in it. As the stock of modern libraries, particularly public libraries, is constantly being revised, their catalogues also must be revised. The printed book catalogues do not yield, as spontaneously as other kinds of catalogues, to these changes. When entries are scored off or erased and when new entries are inserted in between two printed titles, the page looks confusing, and unattractive and after some time it has to be replaced by a new printed page or supplemented elsewhere.

Its production is laborious and disproportionately expensive. Before the catalogue entries of books can be printed on pages to be bound to give it the shape of a book, they have to be written legibly and accurately to be composed. The proofs of these sheets containing the entries have to be compared and errors in composition rectified before final printing is done. This process involves considerable time, before the catalogue is available for use. Even though the books have been catalogued, their catalogue is not ready for public use. When the catalogue is completely printed and bound it will not admit incorporation of further entries of books added to the collection day by day with the result that the public have no information about new books, till a subsequent edition of the catalogue is printed. Remedies like periodical bulletins of new books and supplements for stated periods, have been tried, but they have proved as laborious and costly as the making of the

original catalogue. A growing collection of books in a library, an inherent feature of libraries, and a printed catalogue do not keep good company. One is fast, the other is slow. There may be a few advantages with the page catalogue like convenient and familiar shape and size, portability and lightness, but they do not outweigh the serious disadvantages of rigidity, inhospitability, obsolescence and mounting costs. While the scholarly readers favour printed book catalogues, librarians will find card catalogues more convenient in administering their libraries. The American card catalogues appear to be affected by newer printing processes and book catalogues seem to be gaining popularity.

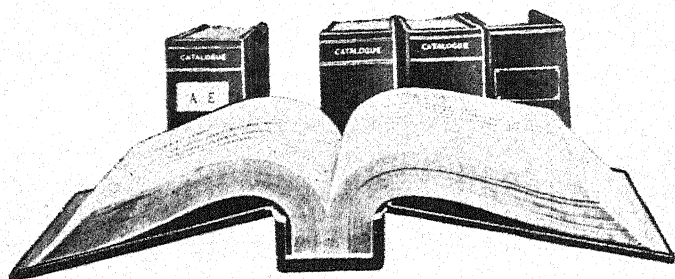
THE SHEAF CATALOGUE. Difficulties experienced in the maintenance of the page catalogue led to the adoption of an improved type known as sheaf catalogue, which consists of individual sheets of tough paper cut to uniform size and notched at left edge and protected by boards on front and back and secured by mechanical clasp or metal fastener. One entry is made on each sheet and these entries can be arranged in any desired order or withdrawn from the sheaf holder with ease, without affecting the preceding or following entries. Entries may be written or typed or printed on the standard sheets and operated like a loose leaf-holder. The spine of each volume of the sheaf catalogue contains a label holder, in which the range of its contents can be displayed and these volumes can be arranged in a cabinet designed to house them.

SHEAF CATALOGUE

Front Section

Alphabetic Arrangement

A-B	C	D-E	F	G-H	I	J-K	L	M	N	O
P	Q	R	S	T	U	V	W	X	Y	Z



LIBRACO SHEAF CATALOGUE



Classified Arrangement

100	200	300	400	500
600	700	800	900	000

The desired volume could be pulled out of its place in the stand and conveniently used on a table and replaced when done with. The sheaf catalogue combines certain advantages of the page catalogue, like portability and familiarity and certain good features of the card catalogue, like up-to-date quality, infinite expanding capacity and freedom of manipulation of the entries. With such advantages it could not attain the same popularity as that of the present card catalogue. Only a few libraries adopt this form. Splendid examples of sheaf catalogue are to be found in the United Kingdom at the Birmingham Reference Libraries, Liverpool Reference Libraries, Sheffield Central Library, and Westminster Reference Library. (Westminster Library is now printing its catalogues.)

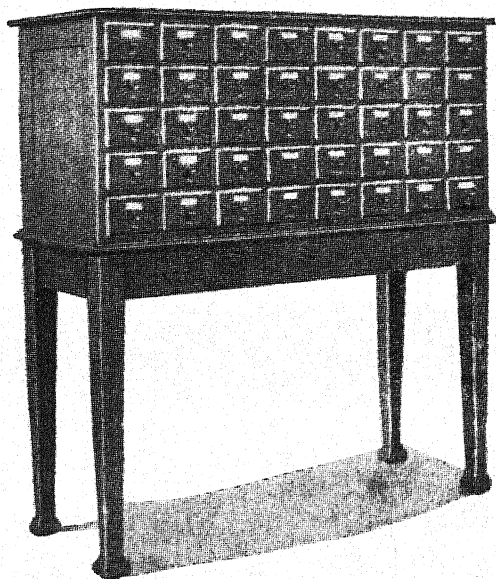
Although the sheaf catalogue provides a compromise between the printed catalogue and the card catalogue, it is not adaptable to Library of Congress printed cards. There is waste of blank space on slips as the description of books seldom requires the full area of the slips. But in regional library systems it is of immense value, because the location of a single volume may have to be recorded in a number of branches in the region. A mobile library collection may be entered in a sheaf catalogue and it may be carried in the vans provided the number of volumes of the catalogue does not exceed ten. Experience of filing newer entries in the sheaf catalogue indicates that the slips, being thinner and less tough than the cards, take a little more time than the cards.

THE CARD CATALOGUE. The card catalogue which is familiar to all readers in modern libraries, is a creation of librarians after much thought and experience. During the eighteenth century, libraries in France had adopted cards for catalogues. In the nineteenth century, libraries and banks in England and the United States began using cards for their re-

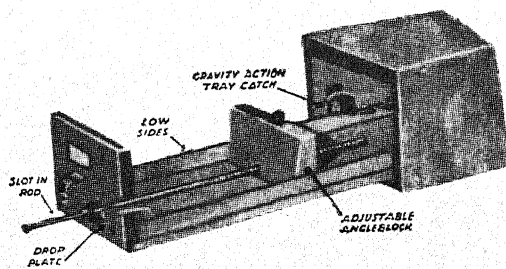
cords. This form of catalogue took shape and attained immense popularity from the beginning of the twentieth century. It has been perfected in its internal structure and external shape. Each card of the standard dimension 7.5 cm×12.5 cm (roughly 3 inches by 5 inches) contains a single entry. Copies of these cards can be duplicated in required quantity for the purpose of being filed in any desired location and sequence. These cards are arranged and filed in a drawer, designed to hold 1500 to 1800 cards in upright position. These trays or drawers are provided with a simple mechanism of a self-locking metal rod with a groove in which a sliding metal plate falls of its own weight through the slit and catches the rod from being pulled out. The rod passes through the punched holes in the bottom of the cards and holds them securely and in order. The catalogue tray is secured in its cabinet by a gravity catch fixed to the side of tray hole in the cabinet, which falls into a groove cut on the side panel of the tray at the end. These trays are housed in a cabinet made of wood or steel. The cabinet is placed on a base, at a convenient height 3' or 3' 6" above the floor. Cabinets could contain any number of trays according to design. Experience has shown that the expansion of the card catalogue cabinet is more convenient if it is in horizontal direction instead of in vertical direction. And a card catalogue with minimum number of vertical trays, will necessarily expand horizontally and will occupy ample floor space, affording a larger number of persons to use it than one which contains greater number of vertical trays.

The card catalogue has the fine quality of up-to-dateness, endless expansion and ease of withdrawal of entries, although it has no portability. The place of the card catalogue in library service appears to be secure, for library technology is yet to produce a finer and better variety of catalogue which can displace the existing card catalogue. The card catalogue is exquisitely suited for union catalogues and co-operative undertakings in cataloguing.

With all its advantages, the card catalogue, in so far as its size and growth is concerned, has been a matter of concern to librarians. The alarming growth and complexity tends to lessen its effective use and to increase the cost of maintenance. In order to reduce its bulk and keep it under control, remedies



FORTY-TRAY CABINET ON STAND



CATALOGUE CARD TRAY



like divided catalogues, and selective cataloguing of more important material have been practised. The reliance on the card catalogue is expected to decrease gradually with the provision of adequate indexes, bibliographies and abstracts. Unless a special staff charged with its revision, maintenance, and control is employed, the card catalogue is likely to become administratively unmanageable and expensive.

Readers, even to-day, do not appear to be as kind to the card catalogue as they are to the printed book catalogue.

It is the general view of readers in libraries, particularly in scholarly libraries, that card catalogues are difficult to consult. Only one title can be seen by them on a card at a time. Guide cards are never adequate and cross references drive them from one tray to another, which may be far removed from the one being consulted. There is every possibility of a user overlooking a desired entry in the card catalogue by oversight or hurried manipulation.

Preparation of additional copies of card catalogues is as laborious and costly as the original one. Distribution of card catalogues outside a library is not ordinarily possible. When once a careless or thoughtless reader removes a card from the tray of the card catalogue, its detection is only accidental. Imperfections are thus likely to occur in card catalogues.

American libraries have always been very active in finding out substitutes for a card catalogue. "Strangely enough the most modern and advanced substitutes for the card catalogue employ the earliest form of record used in libraries, a chronological list of receipts, better known to librarians as the accessions record, because they entail sequential scanning of the complete compilation to locate information... The new machines which accomplish sequential scanning of the complete record rapidly enough to be practical employ electronic devices to achieve their speed. They include two International Business Machine Sorters, which search 650 cards per minute; the Rapid Selector which scans 500 feet of microfilm or 12,000 choices a minute.

"The new machines are commonly thought of as solving the problem of subject control, and while they could be employed in searching for author and title entries, they are not being used experimentally in that way now.

"The alternatives to a conventional card catalogue really are few: they are:

1. Sheets (Books)
 - A. Bound printed catalogues
 - a. Successive editions
 - b. Basic catalogue plus supplements
 - c. Cumulative editions
 - B. Loose-Leaf manuscript and printed catalogues
2. Punched Cards (fully mechanized)
3. Continuous strips
 - A. Microfilm
 - B. Magnetic Tape and Wire
 - C. Magnetic Disks

Table 1 details the value of these devices"⁵ (Plate 4).

At best, any or all of these substitutes can only supplement and not totally displace the card catalogue which seems fairly entrenched in library administration at least for small libraries.

Recent studies and discussions on the "Library Catalogs: Changing Dimensions" at the annual conference of the Graduate Library School, University of Chicago, August 5-7, 1963, forecast that catalogues are undergoing a period of scrutiny and change of their format as well as their functions. Library automation is bound to have its rightful place in library administration.

"The automation of catalogs, indexes, and other bibliographic tools offers the possibility of radically new and improved services to the library user."⁶ "Eventual mechanization of many library operations is inevitable. The only present obstacles are economic ones, and the long-term trend is toward greater efficiency of machine-processing compared to human processing. Unreasonable distrust of automation in libraries will lead to an abdication of human values to the machine of assuming that humans continue to perform machine-like tasks. Librarians who accept systems analysis and mechanization as legitimate subjects to be studied and mastered will fall heir to the responsibility of planning future libraries, and to planning tasks that machines will perform. There will be no threat to, nor question of, their professional status."⁷

None can, at this stage of transition, predict the definite form of future catalogues. But one can be certain that there is bound to be a change, both in its form and functions. "Some of its functions will differ; its organization will be altered; and it is quite thinkable that the entire system of entry may be revolu-

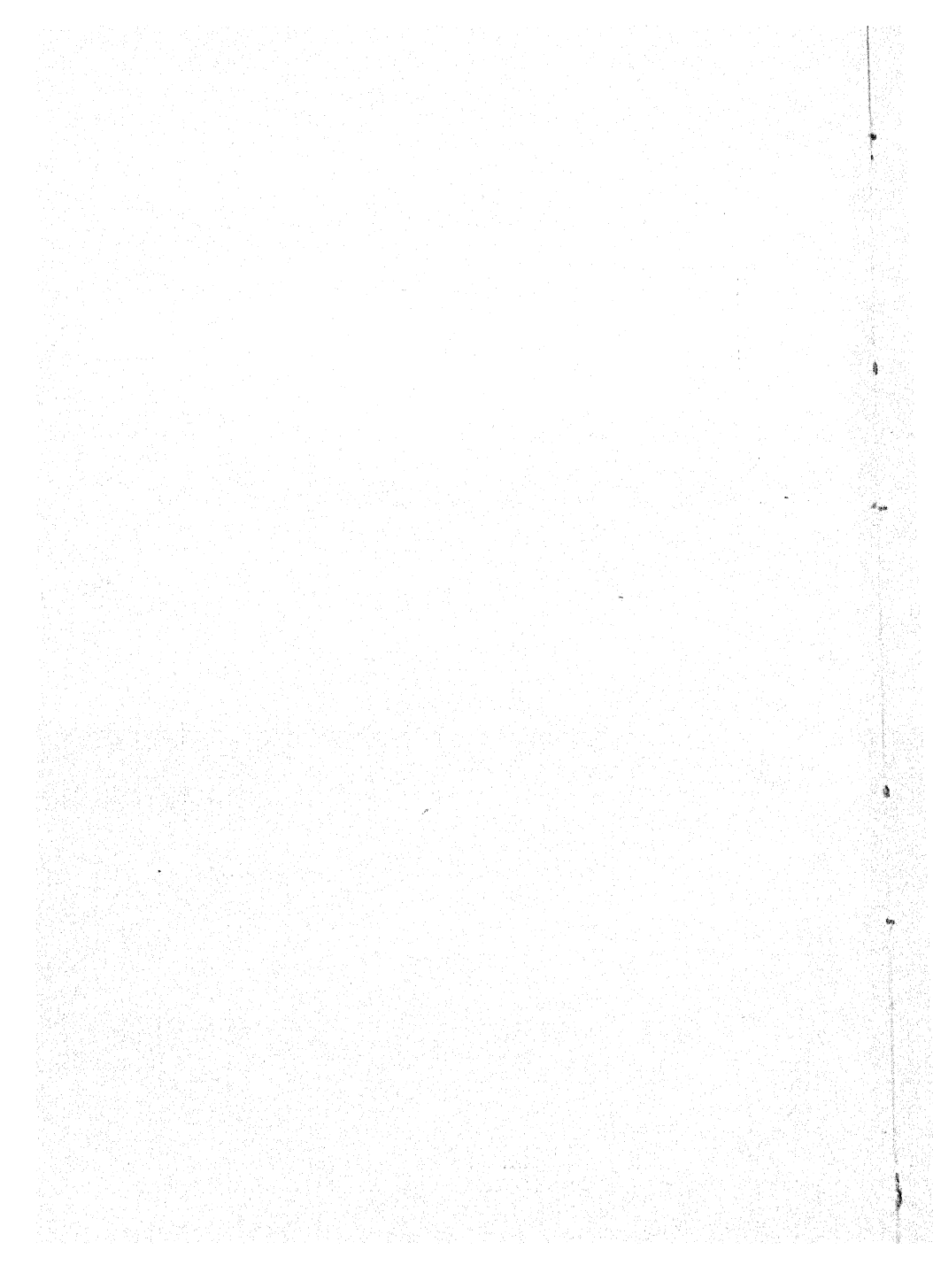
C. D. GULL

TABLE 1

Strengths and Weaknesses of Various Alternatives to Card Catalogs

<i>Name of Record</i>	<i>Physical Form</i>	<i>Arrangements Possible</i>	<i>Flexibility of Interchanging New Entries</i>	<i>Currency and Completeness</i>	<i>Ease of Consultation</i>	<i>Widespread Availability</i>	<i>Speed of Searches in Subject Arrangements</i>
Card catalog (3 x 5)	Cards	1. Numerical 2. Accessions 3. Alphabetic 4. Dictionary 5. Classified	Excellent	Excellent	Poor—only one entry visible at a time	Impractical—too expensive to distribute and maintain	Slow
Punched cards (fully mechanized)	Cards	1. Numerical 2. Accessions 3. Alphabetic 4. Dictionary 5. Classified	Excellent	Excellent	Poor—requires mechanical searching for some types of information	Impractical—too expensive to distribute and maintain cards; requires machine installation at each place of use	Medium
Manuscript book catalogs	Book	1. Numerical 2. Accessions 3. Alphabetic 4. Dictionary 5. Classified	Poorer as entries become more crowded	Excellent	Fair, but eventually entries cannot be added in order	Impractical to make copies	
Printed book catalog	Book	1. Numerical 2. Accessions 3. Alphabetic 4. Dictionary 5. Classified	None	Dependent on frequency of supplements, new editions, or cumulations	Very good for any one complete printing	Excellent	Medium
Manuscript shelf catalogs	Loose-leaf book	1. Numerical 2. Accessions 3. Alphabetic 4. Dictionary 5. Classified	Poorer as entries become more crowded; leaves must be rewritten or retyped	Excellent	Good, if leaves are rewritten or retyped to preserve order	Impractical to make copies	Medium
Printed loose-leaf catalog)	Loose-leaf book	1. Numerical 2. Accessions 3. Alphabetic 4. Dictionary 5. Classified	Excellent	Dependent on frequency of replacement sheets	Excellent	Poor—too expensive to hold type or cards for printing replacement sheets; expensive to maintain loose-leaf volumes	Medium
Microfilm	Continuous strip	1. Numerical 2. Accessions	None	Excellent	Poor—requires Rapid Selector plus photographic laboratory equipment	Poor—expensive to duplicate film; requires expensive machinery for searching	Very fast
Magnetic tape, wire, disks	Continuous strip	1. Numerical 2. Accessions	None	Excellent	Very poor—requires costly searching equipment; provides slow printing of answers	Very poor—requires costly searching equipment	Undetermined; probably very fast

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a Publication of ILLINOIS Library School.



tionized. But throughout all the planning for the future, one thing holds certain; the catalog, whatever metamorphosis it may have, becomes increasingly the central axis of the library. The organizers of the library of the future must also be the planners of the catalogs. The two functions cannot be separate. Thus far, at least prophecy can go."⁸

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8

VARIETIES OF CATALOGUES : THEIR SCOPE AND FUNCTIONS

THE chief forms of library catalogues in use are (1) *the alphabetical*, by authors, titles, and subjects, maintained in two or three different sequences or combined in a single sequence, when it is called a dictionary catalogue; (2) *the classed*, in which the arrangement of the entries follows the order of subjects predetermined in a scheme of book classification, which generally aims to bring together subjects related to each other in a logical manner; (3) the *alphabetico-classed* in which the entries are arranged in a compromised order, which aims to combine the advantages of the *alphabetical* and the *classed* forms. These can as well be called the internal forms of catalogues.

1. THE AUTHOR CATALOGUE. It is perhaps the oldest form of catalogue and also fundamental to all other forms and combinations.

The Author catalogue is a list of books in a collection, entered under the names of the authors of books, the entries being arranged alphabetically. The heading for these entries consists of (1) the surname of the author, followed by (2) his forename or forenames in complete or secondary fullness in the case of all western writers, with a few exceptions e.g. Wells, Herbert George; exception e.g. Augustine, Saint. In the case of eastern writers, the practice is to enter the authors under their personal names, followed by their surnames or family titles with a few exceptions, e.g. Radhakrishnan, Sarvapalli; Raman, C. V.; exception e.g. Gandhi, M. K. The main object of such style of entry is to enter an author's name under the best known form. The body of the author entry contains the record of the title of his work, imprint and collation.

This kind of catalogue is of immense value and importance, because the author of a book is its origin and the fact is uncontroversial although opinions about the subject heading of a book may be different. There may be several books with a common title. But about the name of the writer of a book, little difference is likely to arise. As the works of a writer are entered under his name, it is specially valuable in yielding the information about all his works together, when one approaches the catalogue by knowing his name only and not his works. Without the author entry, it would be necessary to look under the titles of his works or names of subjects dealt with in his works. The entries for the titles do not come together as the works invariably have different titles and get filed under different letters of the alphabet; e.g. *Oliver Twist*; *Pickwick papers*; *Tale of two cities* of Charles Dickens will have to be looked for in three places in the catalogue, if there were no author entry for each one of them under Dickens, Charles. In such a case, all these three works are brought together under one common form of an author heading. Such a close display of an author's works will also enable the catalogue to answer the question, quickly and without effort what works are there in a collection by a given author. Another simple enquiry, answered by the author catalogue is "Is there a particular work of a given author?"

Due to these reasons the author catalogue is given the first position in the hierarchy. There is common acceptance of the fact that no library catalogue can be complete without some form of an author catalogue.

It is alleged that the author catalogue suffers from the defects of incapacity to answer questions relating to subject or title. It is true that it cannot provide information about the subject of a book or the title of a book, as it is not designed to yield this type of information. In order to satisfy this adverse criticism the author catalogues are supplemented with alphabetical subject indexes, e.g. *London Library (Author) Catalogue* has a subject index.

NAME CATALOGUE. Sometimes the author catalogue is extended in scope to contain the names of persons as subjects of books, chiefly in autobiographies, biographies, criticisms, diaries, memoirs, etc. When these entries of personal names

as subjects are mixed with author entries it is called a name catalogue. The combination of author and subject limited to the person is of certain value, as under one alphabet and under one style of heading information about a person as author and as subject can be found. It is convenient to have in sequential array the works by and about an author. This form of catalogue is specially valuable for collections of literature, personal memoirs, autobiographies. The distinction between the person as author heading and the same person as subject is maintained by adopting different typographic disposition of the headings or using different coloured ink, e.g.

Person as author	{	Dickens, Charles. David Copperfield.
		Dickens, Charles. Oliver Twist.
		Dickens, Charles. Pickwick papers.
		Dickens, Charles. Tale of two cities.
Person as Subject	{	DICKENS, CHARLES. A Critical study by G. R. Gissing.
		DICKENS, CHARLES. The Soul of Dickens by W. W. Crotch.

2. THE TITLE CATALOGUE. It is a list of books in a collection in which the entries for books under their titles are arranged in alphabetical order. The heading for these entries consists of the title proper, followed by the date of imprint and the number of volumes, if more than one. The body of the card contains the author's name repeated in the form and fulness, in the next line, as in the heading for the author entry, e.g.

Vanity fair. 1903.
Thackeray, W. M.

If there are two books with the same title and date of imprint, they are arranged according to the alphabetical order of their authors. Several titles of a given author will get dispersed in this form of catalogue under different alphabets, e.g.

David Copperfield. 1914.
Dickens, Charles.

Hamlet, The Tragedy of. 1820.
Shakespeare, William.

Ivanhoe. 1920.

Scott, Walter.

Tale of two cities. 1928.

Dickens, Charles.

It will be seen from the example that the two titles of Dickens are separated by two titles of Shakespeare and Scott. This kind of dispersion of an author's works is inherent to this form of catalogue, but it cannot be considered its grave weakness for the object of a catalogue of titles is to help one in finding out the availability and location of a given title of the work of an author. No reader approaches this catalogue to find the various works of a given writer under each title. This form of catalogue is to help those approaching the catalogue in search of a specific title. In the case of works belonging to form classes and specially fiction, the title entries are essential and serve the reader in his approach. But in case of the general books (classed books) the approach to them is by their subjects as well as by their titles or authors. Economies in cataloguing sometimes require that title entries need not be made, as for the titles, e.g. Outlines of entomology by Imms; Essays by William Hazlitt. A title catalogue, therefore, does not fully represent a record of every book in a collection, unless it is made strictly conventional and mechanical to provide a title entry for every book irrespective of its need and justification. For title entry, the title of the book is generally transcribed as it is given on the title page, the entry word being the first word, not an article, of the title. Further, if the terms used as subject headings for the book are identical with the words of the title, the title entry will be overlapping the subject entry and will, therefore, serve no genuine need. A title catalogue, by itself, will prove inadequate and will not function independently.

3. THE ALPHABETICAL SUBJECT CATALOGUE. It is a list of books in a collection, each entered under the name of the specific subject of the book as a heading, the entries being arranged alphabetically. The body of the subject entry contains the complete record of a book in the same form and fulness as on its author entry. Several books on the same subject,

having a common form and style of subject heading, will be brought together in the catalogue. When more than one book is there under one subject heading the author of the book is taken to determine the alphabetical order. If the author's name is common or spelt similarly for several books, the titles are sought to fix their order of arrangement, e.g.

BIBLIOGRAPHY—BEST BOOKS.

Sonnenschein, William.

Best Books.

CIVIL SERVICE—INDIA.

India—Finance department.

Civil service regulations, etc.

ENGLISH LITERATURE—HISTORY
AND CRITICISM.

Saintsbury, George.

Outlines of English literature.

INDIA—POLITICS AND GOVERNMENT.

Jawaharlal Nehru.

Discovery of India.

INDIA—POLITICS AND GOVERNMENT.

Jawaharlal Nehru.

India on the march.

INDIC LITERATURE—HISTORY.

Winternitz, Maurice.

History of Indic literature.

This form of subject catalogue is called an alphabetical subject catalogue. If one approaches the catalogue with a view to finding a book or books on a specific subject it provides excellent service. The user has to refer to it like a dictionary, but the moment the user wants to find all the material on a field of knowledge in a systematic way, the catalogue fails to answer his enquiry, e.g. a book on physics will be entered under the subject heading PHYSICS and not under SCIENCE; nor a book on MAGNETISM under PHYSICS. One has, therefore, to look under separate headings at different places in the alphabet, if all the material available on a given field of knowledge is to be gathered.

In small public libraries, its continued usefulness is main-

tained, because the average reader uses the library in fulfilment of his specific day to day needs, and refers to the specific subject headings to obtain quick access to the books. "In American libraries, the alphabetical subject catalogue is the most common, although it is usually an integral part of a dictionary card catalogue which includes, in one alphabet (though frequently with conventional departures from strict alphabetical order) all entries for authors, titles, and subjects. Within the last two decades, however, a number of libraries have introduced divided catalogues, separating authors and titles from subjects on the theory that the resulting catalogue is more easily understood and used."¹

4. THE DICTIONARY CATALOGUE. It is a catalogue which consists of author, title, and subject entries arranged in one alphabetical order. The reference entries also find their appropriate location in the order. It has been styled after a dictionary as it is expected to function as simply as a dictionary. As one knowing the alphabet can use a dictionary, so also the dictionary catalogue in which the ruling factor is the alphabet is expected to prove quite simple in its reference and use.

This form of catalogue has been quite popular in American libraries. There has emerged recently a volume of adverse criticism, that the dictionary card catalogue has tended to become too complex and unwieldy. The divided catalogue, which is considered a substitute, has not offered a complete solution. It is, however, expected that an average person using the dictionary catalogue can get at the desired information about authors, titles and subjects in a direct manner. By making the headings for these entries specific and consistent it is possible to provide the information without resorting to any other file or list. If one wants to know what books are available in the library on "Horses", one should look for the heading 'HORSES' in its place in the alphabetic order. If the library has books on 'HORSES' they will all be found entered under the heading 'HORSES' which will furnish information about the author and title of the books and their location on the shelves. The reader need not possess the slightest knowledge that 'HORSES' is a subject which forms part of ZOOLOGY or part of 'DOMESTIC ANIMALS' or part of 'LIVESTOCK' or part of 'FARM ANIMALS'. But it does not mean that

'HORSES' as a subject is left unrelated to the other subjects, of which it is an integral part. The specific subject is linked up with the general and co-ordinate subjects by making use of 'See also' references. The relation between synonymous and opposite subjects is established by providing 'See' references. The quickness with which information about the titles or authors on a specific subject is obtained, is incomparable with any other form of catalogue. In order to achieve this end, the dictionary catalogue is constructed on the basic principle of entry under the specific subject heading. It is considered its strength as well as its weakness, e.g. Direct reference to 'HORSES' as subject, eliminates waste of time, instead of finding 'HORSES' under 'DOMESTIC ANIMALS' and then under 'HORSES'. This direct and specific subject entry does not bring together related material in a comprehensive and logical manner, for each specific subject gets scattered under different letters of the alphabet e.g., COLT under C, MARE under M, and STALLION under S. If one wants the whole range of material on 'HORSES' as a class one has to look under all the specific subjects adopted. The search is continued. This defect is not only true of the dictionary form, but it will be seen subsequently that no one form of catalogue can fully answer the entire needs of the reader.

Sometimes it proves far superior to the classified catalogue as it groups like subjects together within limits which are governed by the incidence of the first word used in the heading. The alphabetic order adopted is not illogical; it is a system different from the numerical order of the classes in a scheme of classification. The dictionary catalogue is pragmatic and supplements the shelf order of books. But its value in a research library is discredited. "The dictionary catalogue is a public library tool and...as such has no proper place in a research library. The subject entries are an irritation rather than an answer to the researcher."²

"The dictionary catalogue has served American libraries well for fifty years. The next fifty years may well tell a different story if timely and adequate steps are not taken to make it an effective tool in library administration by introducing an element of logic and simplicity in ample measure in the arrangement of its entries. It would be courting disaster to go on in the second

half of the twentieth century without fundamental rethinking of the nature and function of the dictionary catalogue. Multi-million card catalogues can be expected to double in size before the century ends. The difficulties will be far more than doubled if a large measure of control is not forthcoming."³ This timely warning is a challenge to the talent engaged in simplification and rationalization of the existing cataloguing practice.

5. THE CLASSIFIED CATALOGUE. The unwieldy growth in size, poor response to the systematic approach of the user, and extended time in searching and locating information in the dictionary catalogue have contributed to its ineffectiveness. "It is this loss in effectiveness of the alphabetic subject catalogue, that has produced the growing dissatisfaction with the dictionary form. In general it may be said that as a collection grows in bulk and variety of subject-matter, the need for an adequate subject catalogue likewise increases, but the need for adequate subject coverage grows more rapidly than the volume of the collection."⁴

The second factor that has improved the prospects of the classified catalogue is the production of more satisfactory schemes of book classification during the twentieth century.

The third factor is the growing tendency towards the return and adoption of printed book catalogues to which the classified form of arrangement is traditional.

The classified catalogue is one in which the entries are arranged in a systematic order of subjects, the order usually being that of the scheme of classification used for the arrangement of books on the shelves. In this form of catalogue the arrangement of the entries for books is according to the class symbols. As the classes and subjects under it are usually arranged from general to specific at all levels in a classification scheme, its adoption for the arrangement of catalogue entries reproduces an identical order of classes and subjects, represented by the books. Its value depends largely on the soundness of the classification scheme used and on the extent to which the subjects are collocated and the specificity of a subject attained in its schedules. The dependence of this catalogue for the arrangement of its entries on the classification scheme is so full and complete that it becomes a faithful representation of the scheme. If a scheme of classification is satisfactory in its struc-

ture, its adoption for a classified catalogue renders it equally satisfactory. If the system of classification lacks logic and utility, the unsatisfactory feature gets reflected in the classified catalogue adopting it. Therefore it is correct to state that the independence of a catalogue is not maintained by the classified catalogue. Instead of supplementing the order of arrangement of books followed, as is done by the dictionary catalogue, the classified catalogue slavishly imitates the order of arrangement of books either for good or bad.

A book requires only a single main entry under its subject in a classified catalogue. It is considered an advantage and economy when compared to several entries (author, title, subject, reference) which are needed for a book in the dictionary catalogue. This is only a seeming advantage. The classified catalogue fails to serve those who approach it with a view to find the works of an author or a title of a work, or even a casual subject, unless they know where, under what class, sub-class and specific subject number, they can find it. As it is improbable that the library patrons possess a knowledge of the layout of the scheme of classification adopted, it becomes necessary to provide for quick reference and direction, an alphabetic index of authors, subjects and titles showing the symbol or class number under which a desired author, subject or the title could be found. The number of index entries of a classified catalogue, and the fullness of the entries and their style almost correspond to the added entries made for a book in the dictionary catalogue. The main entry is precisely the same in both dictionary and classified catalogues.

It can be amply proved by trying to find out from the shelf list of a library, which is essentially a classified catalogue, if there is a work by a given author, e.g. Henrik Van Loon: *The Story of mankind*. No amount of searching will yield the information. Turn to the dictionary catalogue of the library. If one looks at the author's name or the title of his work, it is readily available under the appropriate alphabetical arrangement. The entries contain the call number of the book, which renders it unnecessary to go to the classified catalogue, unless one requires to know what related works are available in the holdings of the library. The chief advantage possessed by the classified catalogue is that the main entry not only is found

under the subject of the book but it lies in the neighbourhood of the entries for books on related subjects whether general or specific, e.g.

- 332.1 Banks and Banking.
- 332.4 Money.
- 332.6 Stock Exchanges.
- 332.7 Credit.

This arrangement results in what is called a logical order. It will be unnecessary to look for books on Banks under B, Money under M and Stock Exchanges under S. All related headings of the subject Banks and Banking will be found together in a small compact group.

Sometimes the question whether the classified catalogue can bring together all the material on a country or any subject is raised. In fact, no kind of catalogue can do that completely and satisfactorily. Consider the HISTORY of a country. The classified catalogue can reveal together in a logical order, all the books in a library on the HISTORY of a country in general and on specific periods, cities and towns, kings and rulers, but this group or class of entries will not contain any information on the Geography, Literature, Art, Social conditions, Religions of the country. The enquirer will have to look for material under other classes. In the following specimen the comparative achievement of the classified catalogue and the dictionary catalogue may be seen.

CLASSIFIED CATALOGUE ENTRIES ADOPTING DECIMAL CLASSIFICATION NUMBERS

- 954. India—History.
- 954.023 India—History—The Moghuls.
- 954.082 India—History—East India Company.
- 954.083 India—History—Mutiny.
- 954.084 India—History—British occupation—1858-1947.
- 954.085 India—History—Republic, 1947.
- 954.1 Calcutta—History.
- 954.7 Bombay—History.
- 954.8 Madras—History.
- 800 Literature.
- 891 Indic Literature.

891.2	Sanskrit Literature.
891.4	Hindi Literature.
700	Art.
720	Architecture.
722	Architecture, Oriental.
722.413	Architecture, Buddhistic.
723.3	Architecture, Muslim.
200	Religion.
291	Non-Christian religions.
294.5	Hinduism.
294.553	Sikhism.
295	Zoroastrianism.

DICTIONARY CATALOGUE ENTRIES ADOPTING THE ALPHABETIC ORDER

				Scattering by Class Number
India—Army	...	...	...	355
India—Description and travel	...	...	...	915.4
India—History	...	...	...	954
India—Languages.	...	...	...	491
India—Literatures.	...	...	...	891
India—Mythology.	...	...	...	291
India—Religions.	...	...	...	291
India—Sociology.	...	...	...	309.154

A brief assessment of the advantages and disadvantages of the Classified Catalogue over other forms will be helpful.

Advantages

1. It reproduces the logical or systematic order of the scheme of classification used for arrangement of books in a library. This close identity of arrangement between catalogue entries and the books, tends to increase the reader's familiarity with a larger number of books than a dictionary catalogue.
2. It discloses the strength and weakness of a library by subjects.
3. Each group or class of books in it can be printed to form a complete catalogue of that group or class, which is unthinkable in the case of a dictionary catalogue because of the scattering of subjects throughout the alphabet.
4. The arrangement of the entries according to the notation of the book classification scheme renders it independent

of language, which may lead to international standardization and ultimately cooperation in cataloguing.

5. The index entries to a classified catalogue are easier to refer to than the subject entries in a dictionary catalogue which become more and more complex with the growth of the catalogue.

Disadvantages

1. The notation by which the entries are arranged in the classified catalogue is not so commonly understood by the users as the alphabet.
2. The classified file, i.e. the main part of the classified catalogue, depends for its effective use on the alphabetic index entries, which must be referred to first before using the classified entries. Hence two operations are involved, but in the alphabetic catalogues a direct and single reference to the heading will satisfy the user.
3. Whenever there is a necessity of re-grouping the subject fields, the notation undergoes total change and hence that part of the classified catalogue also must undergo a corresponding change. This will require a complete remarking of the entries under the new numbers.
4. The total dependence of the classified catalogue on the classification system for the arrangement of the entries limits the autonomy of the cataloguer who cannot provide any more subsidiary entries than the system will permit. Even special classification systems and analytico-synthetic schemes, which claim exhaustiveness and autonomy in classificatory operations, have been found to fail at times. But in alphabetic subject catalogues, no limit is set and any number of subjects as may be necessary to the book can be provided in order to guarantee adequate subject coverage.

6. THE ALPHABETICO-CLASSED CATALOGUE. It is a hybrid form of catalogue which has recently been introduced in some American libraries, as an alternative form of the classified catalogue and an improvement over the alphabetic subject catalogue. The aim has been to combine the advantages of both forms by arranging the major divisions alphabetically, with

classified arrangement for subordinate subjects under each large group or arranging the major groups in classified order with the subordinate subjects in alphabetical sequence.

Instead of adopting a few main classes as in the classification scheme, a larger number of main classes are employed as a convenient expedient. These are arranged in alphabetical order, while subjects following under each one of these extended main classes follow the order of the classification scheme. For example 530 PHYSICS can be split up into and will have in addition the following large classes arranged in alphabetical order:

PHYSICS	530	Classified order for subordinate subjects.	
Dynamics		HEAT	536
Electricity		Theory	.1
		Nature	
Fluids		Communication	.2
Gases			
Heat	536	Action of bodies on heat	.3
Light		Effects, Action of heat on bodies	.4
Magnetism		Temperature	.5
Mechanics		Calorimetry	.6
Molecular Physics		Thermodynamics	.7
Statics		Applications	.8
		Tables Problems	.9
		Questions.	

The advantage in this kind of arrangement of the specific subject entries under a major subject is that it enables one to get all the related material in a collection in a logical manner. But if one has no knowledge that CALORIMETRY is a part of HEAT and that a book on 'Calorimetry' will have to be seen first under Physics and then under Heat, it will not be obtainable, but in an alphabetical subject catalogue direct access to it is assured. In actual performance, it needs an alphabetical

index, as much as the classified catalogue. This form of catalogue has not yet been fully experimented on a large scale. It has not gained favourable reception in Indo-British Library practice. A close observation and study of reader-use and reader-reaction to the alphabetico-classed catalogue will provide the basis for satisfactory appraisal.

A close study of the varieties of catalogues indicates that each one of them contains decided advantages, not possessed by other forms. Attempts to integrate all the advantages and eliminate all the disadvantages of each one of the forms into a new form of catalogue have not proved quite effective. The future of cataloguing practice is more certain to be pragmatic than idealistic in its outlook. Library catalogues will be 'finding lists' as well as control mechanisms of library collections and ultimately of knowledge.

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SUBJECT CATALOGUING

THE most interesting and perhaps the most intelligent part of cataloguing is the subject cataloguing. The cataloguer brings out the various subjects treated in the books in such a manner that no significant part of it remains unnoticed by the user of the catalogue. In a large number of libraries, the class of people who use the books by subject approach is larger than the class of readers who require a specific book. It is more true of academic libraries, where the students and teachers use the catalogue in search of material on a definite subject related to their study or research. As a good number of library patrons is interested in the subjects of their interest rather than in the authors or titles of books, it is essential to provide the required subject entries in the catalogue.

It is not quite easy to prepare a subject catalogue, because the term or terms employed to represent a subject may have more than one meaning and may be understood differently by different people. New concepts in science and technology have added to the difficulty in finding precise and appropriate subject headings to indicate them specifically. The past and present practice of subject cataloguing is yet to be codified. "There are Libraries, for the most part academic libraries outside the United States, which do not possess subject catalogues. In most cases the explanation of this lack is to be found in the enormous difficulty of supplying a subject catalogue."¹

All good schemes of library classification, when applied to books, result in a logical arrangement of the books on the shelves, the order being from general to specific ones. Such an arrangement is conventional and the habitual library patrons feel quite at home in such libraries where they find their way straight to the shelves and locate the books desired. But there

is also a section of library users, who come to the library with the object of getting any good book on a specific subject and with no knowledge of how the books are arranged on the shelves. Such casual readers are indeed very frequently met with in public libraries. Perhaps they have neither the time nor the desire to know the method by which the books are arranged. All they expect from a library is that they get the needed book or books with the least delay and effort. If a library provides the means to satisfy them, they will never worry about the order in which the books are displayed on the shelves.

The only satisfactory means by which provision to such casual readers could be made is the specific subject catalogue of the books. The subject catalogue is bound to serve them admirably. A subject catalogue, in which subject entries are made under appropriate subject headings, and filed alphabetically, undoubtedly supplements the classified arrangement of books on the shelves. This class of readers need not go to the shelves to find out the desired books. It is tiring and the effort in locating a desired book will not always be fruitful, unless the reader looks for it in its proper location as determined in the schedules of the classification scheme followed in a library.

The subject entries (cards) in a catalogue of the alphabetical or dictionary type, will help the reader to find the call number, which takes him direct to the location of the particular book required with utmost quickness. Subject entries, therefore, provide a reference to the books on a specific subject and their exact location.

For example, a library patron, familiar with the arrangement of books in a library, wants to locate a book on "Gold Standard." He proceeds to the shelves marked 330 Economics, then further ahead to 332 Financial Economics, and on to 332.42 'Monetary Standards' and finally 332.422 'Gold Standard'.

But another patron who knows nothing about the arrangement of the books on the shelves, goes to the catalogue and looks under the name of the subject or topic, here 'Gold Standard', and finds a direct reference to a book or books classed in 332.422. It is therefore clear, that the subject cata-

logue affords a direct approach to books on a specific subject. For a reader who knows of no book on the subject of his inquiry, author or title catalogues are useless. For him a subject catalogue is essential.

The principles of subject cataloguing should be concerned with such questions: "(1) what is the purpose of subject cataloguing? (2) what form is the subject catalogue to take? (3) to what depth shall subject analysis ordinarily be attempted? (4) what shall be the form of entry for the subject catalogue? and (5) what ought the language and terminology of the subject catalogue to be?"²

The existing practice in subject cataloguing is based on some of these principles, although diversity of opinion continues to exist on the effectiveness of the alphabetic subject catalogues as an independent unit or as an integral part of the dictionary catalogue. Bliss holds the view that "subject headings are more complete, more inclusive, more expressive for many general concepts, more capable of minute and meaningful subdivision in many cases and more plastic in showing inter-relationships than are any of the classification systems presently known."³ Classification and subject headings are complementary to each other. These principles are clearly stated and explained by D. J. Haykin.⁴

(On the other hand Dr. S. R. Ranganathan advocates in his *Theory of Library Catalogue* with strong conviction that the subject headings used in the alphabetic subject catalogues or in the dictionary catalogues as well, have proved so completely ineffective and illogical that there is little justification for continuing the subject heading operations in cataloguing.) According to him, a well developed and synthetic scheme of classification can offer as many class numbers as the subjects contained in the book, in addition to the specific class number, which may well replace the subject headings in alphabetic order. A unit catalogue card, with the class number of the subsidiary subject and a brief description of the book and a reference to the specific (class) notation in which the book is actually located can not only replace the alphabetic subject entries, which are filed in no logical order except the order of the alphabet, but also provides a convenient and compact grouping of the record of subject materials in an orderly manner.

Another view opposed to the view held by Dr. Ranganathan is: "Pure systematic order is very rarely found even in systematic bibliographies. In the schedules of the Dewey Decimal Classification and the (U.D.C., Y D C) there is a continual confusion between classification (assembling objects in terms of likenesses or differences) and subordinating topics to the sciences by which they are studied. Very often the generic name is that of a scientific discipline while the species are objects, and occasionally a class of objects includes the name of a scientific discipline. Most systems of "classification" suffer from this structural defect. Structurally the alphabetic subject catalogue is far superior to any type of systematic or "classified" catalogue that has yet been devised.

"All attempts to arrange subjects (or objects or ideas) in a logical, classified order (i.e. according to genera and species) have up to now failed and there are sufficient grounds for believing that all future attempts will fail. On the other hand the formation of headings referring to particular, definitely circumscribed entities, and the alphabetical arrangement of such headings has proved to be acceptable to practically all inquirers, not only in the case of library catalogues but also in the case of encyclopedias and other reference works.⁵

Failure to secure a large measure of common agreement over these principles has given rise to a volume of controversial discussion on the utility and futility of subject catalogues. It seems to us that the delicate differential characteristics distinguishing a subject index to a classified catalogue from an alphabetic subject catalogue have either been ignored or subordinated in the battle between the two opposing sections. The primary purpose of the subject catalogue is to indicate those books on a specific subject that are present in a library's collection, while the subject index to a classified catalogue aims to function beyond this by attempting to provide a direction to the notation of a subject rather than a book and ultimately to a comprehensive coverage of material. For example, the subject index to the British National Bibliography guides the reader to all relevant material at several subject levels, and therefore aims at wider coverage than a simple alphabetic subject catalogue.

A more pragmatic approach concerns the user of the catalogue, which should provide neither more nor less effective help to him than what is exactly needed. This will depend on the limits of specificity represented by the verbal statement and description of the subject. Although from Cutter onwards to date, every cataloguer admits validity of the principles of

specific entry but how specific is specific is not solved.

The abnormal growth of a dictionary catalogue and the complexity in using it, is sometimes chiefly attributed to a number of subject headings beyond the subjects indicated by the class notation and the 'see' and 'see also' references introduced with a view to make it a 'syndetic' catalogue. The liberal provision of subject headings made with the purpose of securing full subject coverage of the contents of a book adds to the cost of cataloguing. If the huge expenditure is to be cut down, there should be a reduction in the number of subject cards made. It is suggested by some cataloguers that as descriptive cataloguing and class notation can indicate the subject content of a book to some extent, additional subject entries must be kept down to the minimum or at best made when absolutely essential. The example furnished below indicates that a complete and full revelation of the contents of a book cannot be achieved, in several such cases, until more than one subject entry with an appropriate subject heading is provided, e.g.,

Lutz, F. A.

332.43

L97

International monetary mechanisms ; the
Keynes and White proposals. Princeton University, 1943.

1. COINAGE, INTERNATIONAL
2. MONEY 3. CURRENCY QUESTION

It will be seen that in the above example, two more subject entries under 332.42 Monetary standards and 332.5 Paper Money will be necessary in order to provide effective accessibility to the subject contents of the book as its location under 332.43 and its description fail to indicate and secure full coverage of the subjects.

Subject cataloguing requires sufficient knowledge of the subject of the book, if it is to be adequately and appropriately analysed and placed under specific terms used as subject headings. As it is almost impossible to obtain the advice of subject bibliographers and experts in the subject field by all libraries and on all occasions, cataloguers themselves who possess a background study of the humanities and sciences

generally perform this function, which is, by and large, acceptable to expert opinion.

It does not, however, mean that every individual cataloguer will practise subject cataloguing in his own way. Far from it. The subject entries should be made in accordance with the rules governing their choice, style and terminology. Any deviation from these rules will produce a subject catalogue with innumerable variations in the subject headings which will prove a positive hindrance to the public in their use of the library.

The making of an author and title entry is easier than making a subject entry, for the author's name and the title of his work are established facts clearly indicated on the title page of a book, or at any rate, frequently to be found in reference books. There are also codes governing the making of author and title entries. But the subject heading for a book has to be chosen for the book by the cataloguer himself most appropriately so as to be useful to the enquirer. The only guidance available to the cataloguer is the rules for choice of subject headings in Cutter's *Rules for a Dictionary Catalogue*, pp. 66-82, the Vatican Rules and the recognised Lists of Subject Headings like the A.L.A. List of subject headings; Sear's List of Subject headings for small libraries and the more comprehensive Library of Congress List of Subject Headings, for the form and style. It should be noted that on some occasions appropriate terms and forms for new concepts are not found in them. Libraries will have to make their own headings, with a view to consistency and specificity and record them in authority files or in the official copy of the list of subject headings for future guidance and adoption. Another consideration in the making of these headings is whether popular or scientific terminology should be adopted for expressing the subjects. A decision on this point will be influenced by the currency of the term used and the character of the library. Obsolete terms should be discarded.

Special libraries require highly developed and specific headings in a specific field of knowledge, e.g. public administration, chemical industries, etc. The A.L.A. Division of Cataloguing and Classification through its Board on Cataloguing Policy and Research, is preparing to study the problem of integrating general and special subject heading lists. C. J.

Frarey gives an excellent summary of the seven tentative assumptions on subject headings. "In other words, a workable plan for integration of general and special subject heading lists will recognize at the outset that if the reader is to be the focus, standards must take formal notice of individual differences."⁶

Subject entries are ordinarily required to be made for all classed books. When the book is a work of fiction, a single play, a literary essay or a poem, no subject entries are needed, for these books are more valuable for their form than for their matter. None of them is likely to be called for by its subject. It can, therefore, be seen that it is the specific need of readers, that influence the making or unmaking of subject entries. Readers also influence the form and style of subject headings and the best known form of subjects is adopted from the list of subject headings. In case the form of a subject anticipated by the reader were to be different from the form in the list of subject headings, provision of 'see' reference, helps to direct the readers to the form adopted, e.g. Political economy, see Economics ; Moral philosophy, see Ethics.

We may define a subject heading as a term that indicates a subject fully in all its aspects and forms as dealt with in a book, e.g. the subject heading for a book "Lectures on Moral Basis of Politics" is Political ethics—Addresses, essays, lectures. The cataloguer must know the exact meaning of the term with which the subject matter of the book is indicated. Constant reference to standard dictionaries, both language and subject, is necessary in order to comprehend the meaning and significance of the terms used.

The cataloguer's technical reading of a book enables him to determine the subject, its scope and form as dealt with by the author. In order to maintain uniformity, consistency, and specificity in the subject headings chosen, the cataloguer verifies the choice from the list of subject headings followed and the authority list maintained in the library.

All groups, scholars and specialists, cataloguers and documentalists, have been closely watching and investigating the new techniques in the production of subject catalogues. Classification schemes recently adopted for coding the subjects or terms in the punched card system have led to vigorous thinking on the necessity and model of the subject catalogues.

It will, therefore, be some time before definite decisions on the changing techniques and patterns of subject catalogues can be reached. "To effect the improvement sought in subject cataloguing will require: (1) that we find out more about who uses the subject catalogue, for what purpose, and in what way, (2) that we define the function of the subject catalogue in the light of this knowledge, and spell out a code of practice to facilitate the construction of subject catalogues for all types and sizes of libraries; (3) that we develop both standard and specialised lists of subject headings in accord with this function and code; and (4) that we make use of our code and our lists to exploit the possibilities of cooperative cataloguing in obtaining more complete and more effective subject control of library materials at less cost."

In the end, it must be admitted that it is unlikely that the alphabetic subject catalogue will totally be discarded from library administration and that a total withdrawal of the subject catalogue from library operations, if it takes place, will leave a gap which can at best be partially covered by comprehensive classification schemes, mechanical devices, open access, classified catalogues, and 'uniterm' analytical subject indexes.

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10

CATALOGUING DEPARTMENT: ORGANIZATION AND ADMINISTRATION.

THE primary function of a cataloguing department is to prepare the record of reading materials with a view to incorporating the information in the catalogue of the library to ensure quick accessibility to the collection. Efficient performance of this function demands that the work done in this department is properly planned, organized, directed, controlled, and co-ordinated in relation to the operations in the other departments of the library. Chief items of work done in the catalogue department are classifying, shelf-listing, descriptive cataloguing, subject cataloguing, duplicating catalogue cards, arranging and filing them. Finally, books are made ready for circulation and distributed to various departments and branches.

The organizational structure of the catalogue departments of large libraries does not conform to the same pattern, because of the number and diversity of elements on which organization of cataloguing work depends. The more important elements that influence the organizational pattern of a catalogue department are: "(1) function; (2) subject; (3) language; (4) form or type of material; (5) degree of difficulty of material; and (6) level of treatment to be accorded various categories of material. Theoretically, the organization work in catalogue departments along strictly functional lines seems both natural and logical. Yet few departments have set up separate divisions for classifying, descriptive cataloguing, and subject cataloguing."¹

Some cataloguers prefer that classifying and subject cataloguing, because they require subject analysis, should be combined and placed under one group and descriptive cataloguing under another. But in actual practice prevailing in Indian and

performed by each cataloguer, usually classifying and subject cataloguing processes preceding descriptive cataloguing.

There are libraries serving the readers in special subject fields as in universities. There are public libraries specialising in particular subjects, as a fruitful method of co-operation. In such libraries the division of work in catalogue departments is by subjects. This kind of division of work results in a higher degree of subject specialisation on the part of the cataloguing staff than in the division of work by functions. It is possible that knowledge and control acquired by a cataloguer in a subject may get reflected in the catalogue of that subject.

The cataloguing department of a library where the cataloguer and his assistants prepare the catalogue entries and arrange them for filing in the catalogue cabinets cannot be isolated from the other departments of a library. The work of the cataloguing department is intimately connected with that of the book order and accessions, reference, and lending departments. Constant inter-communication with them and a reference to the public catalogue, where there is no separate catalogue for the staff, makes it essential to plan the location of the catalogue depart-

Committee	Librarian	Reference	Stacks
Classifier & Assistants		Cataloguing Department. Shelf list	Cataloguer and Assistants
Book order	Accessioning	Card Cabinet Public Catalogues Card Cabinet	Lending
Unpacking & processing		Circulation	

Entrance

ment in a convenient position, so as to economise the time and labour of the staff.

The layout of the library departments shows the satisfactory location of the catalogue department.

Planning of available space, to secure maximum light and ventilation is called for. The work of cataloguing demands that plenty of light be provided to ensure accuracy and lessen the strain and fatigue of the cataloguing staff. In the calculation of floor space, it is necessary to consider the space needed for each person in the department on the basis of

- (1) the working table $5' \times 2\frac{1}{2}'$ and the seating accommodation $3' \times 2'$
- (2) ample space for book trucks, $3\frac{1}{2}' \times 1\frac{1}{2}'$
- (3) space for book cases $4' \times 1\frac{1}{2}'$
- (4) space for reference book shelf $4' \times 1\frac{1}{2}'$
- (5) storage case for supplies, cards, stationery etc. $4' \times 3'$.

Approximately every person working in the department needs to be provided 100 sq. ft. of floor space. Liberal planning and provision results in avoiding congestion and overcrowding as the library grows.

Cataloguer's Tools and Equipment

The daily work of a cataloguer demands constant reference to authoritative books in fixing the form and fulness of various entries. They are of the following types:

- (1) Bibliographies of subjects uptodate
- (2) Catalogues of important libraries
- (3) Cumulative indexes of books
- (4) Standard dictionaries of languages and subjects
- (5) Catalogue codes
- (6) Approved list of subject headings
- (7) Classification schedules
- (8) Authority lists

Provision should be made for their supply and maintenance.

The material of the entries is the standard cards, adequate stock of which should be maintained. Besides these cards, a set of guide cards, both readymade and blank, should be made available.

These cards when made, require to be arranged and kept

in a tray. A liberal supply of trays to hold the cards in sequences is necessary.

The number and kinds of catalogue to be maintained has to be decided, for on them will depend the number and kinds of entries. When a decision is made, a wise cataloguer takes into consideration the cost of cataloguing. Every additional entry, every duplicate card and every item of information in each entry, even a punctuation mark on the card, if not carefully chosen, in conformity with the need and the code followed, is likely to prove superfluous and add to the cost of cataloguing. Therefore it is essential to lay down whether the cataloguing is to be full or simplified, having regard to what will be required of it by its users. The next step is to decide, if the catalogue is to be of the Dictionary or Classified type or both forms.

Attention is to be paid to the number of the cataloguers, character of the library and the degree of minuteness of work expected. Every person in the department should be assigned definite responsibility when several persons are employed in big libraries. Otherwise wasteful duplication and inefficiency are unavoidable. When more than one person works in the catalogue department, a chief cataloguer has to be chosen and empowered to direct and supervise the work of others. The chief cataloguer, who is an expert, should be given a free hand to plan and divide the work in the best manner without undue interference from the librarian or the committee or the readers. Various functions like choosing the author heading, title heading, and subject heading, must be assigned to specific individuals. The choice of subject heading should be put in the charge of an experienced and fully qualified cataloguer as it is often noticed that subject cataloguing calls for initiative, intelligence, correct appraisal, and thorough familiarity with the rules governing their choice and adoption. It is advisable that the chief cataloguer should reserve this function to himself.

Revision of work has to be methodically carried out to avoid errors in copying the entries. No card should be passed on to the catalogue for filing before it is thoroughly scrutinised. It is found that mechanical duplication may eliminate such errors. Even if printed cards are used, scrutiny of the call number on each card is essential.

As the work of a cataloguer and his assistants is purely

professional, the status of professional workers and the salary attached to such work should be provided to the cataloguing staff. Routine or clerical work like pasting and writing labels or arranging the books in the order of the call numbers may however be entrusted to non-professional men, whose salary will be less than that of the professional staff. As the work in a catalogue department calls for accuracy, uniformity and consistency, it can cause eye strain and fatigue. Therefore unduly long hours of duty should not be insisted on. At best, continuous work for six hours with off time for rest for half an hour in the middle is a satisfactory duration.

Routine in the catalogue department is based on: (1) the quantity of work to be done; (2) its proper distribution; (3) elimination of waste of time; and (4) assurance of economy without sacrificing quality. The actual work falls into two main divisions: (1) to get all the books catalogued and made ready for shelving and circulation; and (2) to get the catalogue cards made and filed.

There are three groups of books forwarded to the cataloguing department: (1) books received by the book order department; (2) books received from the shelves for re-cataloguing; (3) books and other ephemeral printed material received by the gift department.

These books may further be divided into: (1) rush books which are in immediate demand by the public; and (2) ordinary books that go to supplement the existing stock. These two broad divisions will include different types of books. In order to expedite their cataloguing, they may further be grouped into: (1) fiction; (2) non-fiction or classed books; (3) serials; (4) foreign language books; (5) added copies and later editions; and (6) pamphlets. Each group of books may be entrusted to the charge of an individual who will be responsible for the work.

Process cards or slips are made for each book, involving patient search and verification of previous entries in the catalogue. When a process slip is finally approved by the chief cataloguer, it is ready for copying. The number and kinds of cards indicated on it are made, compared, revised, arranged, and filed in the catalogue. The books go to the shelves and get properly arranged.

It is necessary to maintain statistics of every item of work done in the catalogue department, in order to review the work and include in the annual report to the library committee, as well as to assess the strength and weakness of the cataloguing department.

The following items require to be recorded daily and cumulated so that final figures are ready for adoption.

- Number of
- (1) main entry cards made
 - (2) added entry cards made
 - (3) analytical entry cards made
 - (4) series entry cards made
 - (5) former entries investigated
 - (6) cards revised
 - (7) volumes made ready for shelving
 - (8) volumes by classes or major subjects

It should be noted that the quantity of work will vary in proportion to the quality. Quantity alone should not be taken into account to determine the ability of the various members of the cataloguing department.

In measuring the work of the catalogue department, both quantitatively and qualitatively, there is a tendency to place undue significance on the arrears in cataloguing and blame the catalogue department. No doubt, it is the responsibility and function of the staff of the cataloguing department to catalogue the books acquired from time to time. "It cannot hope to escape criticism for being behind in its work unless it has taken all steps necessary to maintain high efficiency. But if, despite good organization, sound procedures, efficient techniques, and satisfactory morale, a catalogue department is unable to bring its accumulated arrears under control, the solution to the problem must be found in providing more cataloguing personnel or in adopting a more realistic acquisitions programme."²

The last, but not the least, important problem in the administration of the catalogue department is the maintenance of the catalogue.

Before the advent of the card form, printed or manuscript book catalogues were in common use in libraries. When new books were acquired, their entries were incorporated in current

volumes as space admitted but when it became impossible to intercalate the entries, interleaving was tried. As this process proved unsatisfactory, supplementary and cumulative volumes were issued. During the stages of preparation information of new reading material was not readily available to the users.

Maintenance of card catalogues poses different problems. They may be stated in the following order: (1) "Final preparation of cards for the catalogue, including minor revisions to printed catalogue cards, (if used), and the addition of call numbers and added entry headings to both printed and locally reproduced unit catalogue cards; (2) the reproduction of unit catalogue cards in sufficient quantity to meet the requirements of the library's catalogue system; (3) filing; (4) routine re-cataloguing of materials as necessary; (5) editorial work on the catalogue to correct filing errors, reconcile differences in headings, correct or augment the reference structure, replace worn or soiled cards, and introduce new guide cards and labels as needed; (6) catalogue expansion and shifting as required; and (7) subject heading control and revision."³

Large scale use of printed catalogue cards obtain in the American libraries, because of the easy availability of Library of Congress and Wilson Cards. Printed catalogue cards are now issued by the British National Bibliography for current British publications. In India printed catalogue cards are seldom used, and the language element in the acquisition programme of Indian libraries makes it obligatory to prepare their own catalogue cards. Besides, the distance and time involved in obtaining such catalogue cards as may be used tend to discourage the adoption of printed catalogue cards. It is, therefore, necessary that Indian libraries, as well as libraries too distant from card producing centres, prepare their catalogue cards locally. Besides the typewriter, other duplicating machines can be employed in card reproduction.

Filing the catalogue cards is an important step in the maintenance of catalogues. As the catalogue grows in size and becomes older, the number of cards, will reach the million range and the complexity of filing increases. It may be necessary to divide the catalogue in order to ensure ease of consultation, and when there is a revision of filing rules, the catalogue cards

are removed, rearranged and filed again. Revision of subject headings is necessary to discard outmoded ones and rehabilitate the catalogue with current headings which are better understood. This process will need refileing the cards.

When books are lost or weeded out, the corresponding cards must be removed from the catalogue. If it is not done then and there, users are likely to ask for such books whose records are still found in the catalogue but which are not in the holdings of the library. A similar error is likely to be committed by the staff of the library, when checking the titles before ordering them.

Catalogue maintenance is a continuous item of work.

Except in libraries that weed their book collections extensively the problem of catalogue maintenance will grow steadily worse, simply because an additional hundred thousand cards in a year means another million cards in ten more years. So a rehabilitation programme is necessary in the first instance to get the catalogue in hand before it is hopelessly out of order. And thereafter provision should be made for a curator of the catalogue who has sufficient time and staff to make improvements on a continuing basis.... Two co-operative measures can help. First, studies in catalogue maintenance, as well as the development of new cataloguing rules and practices, can be made on the basis of common experience and judgement. Second, the publication of book catalogues, in full or in part can be thought of as a joint venture.⁴

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COST ANALYSIS OF CATALOGUING PROCEDURES, AND SUGGESTED ECONOMIES

MODERN trends in library administration are towards increasingly efficient and improved library service to the readers. Cataloguing is one of the chief and essential operations in all kinds and sizes of libraries, without which no library service can be considered. During the last one hundred years of library history, standards have been formulated for cataloguing practice and costs measured at different times and at different places. The gifted American librarian Charles A. Cutter put forward a vigorous defense of the American cataloguing system, and of its value and intellectual eminence. The very idea of measuring the expenditure on cataloguing in terms of money was loathsome to him. Dr. W. W. Bishop held the view that production standards could not be set but in any study of cataloguing costs the title, and not the volume, should remain the unit for calculation of cost. There is common agreement that the cataloguing of fiction costs less than non-fiction. The pre-war data provided by Fremont Rider for cataloguing operation at the Wesleyan University Library alone indicated unit cost per volume at \$0.70 labour and \$0.92 total cost. The cost of re-cataloguing also remained at the same figure. It must be noted that at present day prices, the cost is likely to be not less than 3 to 4 times that amount. One important factor in such cost accounting is that it is of local value and will have no bearing on library systems outside the area, unless identical conditions exist.

Work Measurement in Public Libraries in New York by W. O'D Peirce provides data in terms of cataloguing time per title—fiction 16 minutes; non-fiction 34 minutes; periodicals 24 minutes. His report confirms the view that the financial

impact of cataloguing on the total library budget is a small one. "Unit cost is a mathematical generalization and therefore does not do full justice to individual cases. Moreover, it is a quantitative measurement, and the quantitative imponderabilia which do not lend themselves to arithmetical calculation are unsatisfactorily considered. This is one of the reasons that most American libraries have been lukewarm about setting standards of production."¹ It is not only hazardous but also extremely arbitrary to lay down production standards in cataloguing, as long as men and women as cataloguers are not replaced by automats. The average cost of cataloguing during the years following the Second World War is assessed at \$4.00 per title or \$2.50 per volume in the American libraries, while the British Municipal Libraries spend 6 shillings per title or 4s. 6d. per volume.² There is still a persisting criticism that library catalogues are inadequate and that cataloguing practice should be simplified and rationalised to bring down the cost of cataloguing and improve its efficiency to the user. Some librarians maintain that present day catalogues are proving ineffective and inadequate, because no funds are voted to employ service staff to interpret the catalogue and that it is logical and necessary to increase cataloguing budgets instead of planning drastic cuts in cataloguing expenditure.

"It is, in my opinion, more important for the library to assist self-education than for it to become directly educational. It is in the use of its resources that the library makes its greatest contribution, and it is essential that every student should know how to find the books he requires..... Ranganathan advocates that the tools of learning should be primarily for staff use in aid of readers. What a handicap he places on both the student and the librarian. Surely it is far better for the library to place all the evidence at the disposal of the students and allow them to exercise the liberty of choice."³

The entire criticism of increasing costs of cataloguing seems to have originated and developed from a hypothetical basis that readers do not use every item of information given on the card and since most of it remains unused by most readers, it is certainly uncalled for and adds to mounting costs and arrearages. But it must be borne in mind, that any proposal to cut down the details on the cards will certainly result in disappointment to a group of readers who expect to find the fullest details

of books on the cards and will increase their dependence on the trained library personnel.

There is yet another proposal to reduce the cost by changing the policy in the provision of subject entries. Any proposed plan to reduce the subject approach to reading material will be a premium on the reference function of libraries. J. C. M. Hansen is convinced that substantial shortcuts in cataloguing would be economically unsound because "an honest and experienced librarian is not satisfied to meet a demand for reduction in cataloguing costs by saying that he has succeeded in cutting the costs twenty five cents per title, without at the same time informing his trustees that the reduction had been achieved by omissions and curtailment which must necessarily reduce the efficiency of the catalogue and place additional burdens on other divisions of the library, notably the reference department not to mention the public."⁴

After considering the basic issues involved in a plan to reduce the cost of cataloguing, it will be interesting to observe the measures tried in actual construction of catalogues.

The technique of modern library cataloguing has been gradual in its development. Prior to the 20th century, printed and other related forms of catalogues show that the entry for each book was exactly a line in length of the printed page. Occasionally it extended over two or three lines. The aim was to compress in a page as many entries as possible. The public who used these catalogues did not get the fullest information about the book or its subject. When unit cards replaced these earlier forms, they permitted fuller details to be incorporated. Further, library schools in U.S.A. imparted such instruction in the cataloguing technique during the 20th century that the art of descriptive cataloguing almost became standardised and attained the level of a short standard bibliographic description. The fuller and more minute the particulars, the greater is the cost of preparing a catalogue entry.

Many library boards became greatly concerned over the cost of cataloguing. The cost analysis of cataloguing revealed that the descriptive part of cataloguing was responsible for nearly 50 per cent of the expenditure in cataloguing. A close scrutiny and observation of the advantages of providing full entries in the catalogue led to the conclusion that a bulk of the readers,

were hardly interested in the minute details given in the entries. The time taken was necessarily more in conforming to the standard of fullest entries. Every library complained of arrears in cataloguing and wanted either more money or more staff to get through the mounting accumulation of work in the cataloguing department.

If new books are held up in the cataloguing department indefinitely, readers get impatient. Therefore, a method of reducing the cost of rushing the books to the shelves has been developed in the last two decades.

The first step is to provide entries in the catalogue only for such books as are likely to be used by the readers and thereby reduce the bulk of the catalogue. Fewer entries mean less time to make and file the cards. This is known as selective cataloguing. When selective cataloguing is decided to be adopted as a measure of economy, the library usually groups the books to be treated into

- (1) Books, which should be fully catalogued, e.g., Reference works, standards books of information and original works,
- (2) Books which may be partially catalogued, e.g., Text-books, editions, translations and foreign language books, etc., and
- (3) Books, pamphlets, serials, etc. which are of passing interest to be kept aside without any entry in the catalogue.

Books falling under group (1) will be fully catalogued with main and added entries and cross references while books coming in group (2) will have only one Main entry with no tracing of added entries, which are not required to be made. Materials in group (3) which are not to be catalogued are kept sorted out roughly by the subjects and kept on the shelves at the end of catalogued books on the subject. There could be no order among these uncatalogued materials excepting the order of receipt. It is difficult to maintain this order on the shelves, nor is it in any way logical.

The selection of items for group (3) should be done with great care by the chief cataloguer, lest a really valuable book

or pamphlet or monograph of vital interest and value to the public be put into this disorderly lot.

Selective cataloguing did not fully solve the problem of reducing cataloguing costs. Therefore another technique known as simplified cataloguing was put into practice. In simplified cataloguing the amount of detail given varies. Generally the author heading is given in secondary fulness, i.e., forename is given in full if only one; if more than one, only initials are given; no dates of birth and death, profession or designation added to the heading.

The title under the author heading is to include the main title proper with no information about introduction or foreword or preface and the imprint is to contain the date of publication and the collation is to be totally omitted except for books in more than one volume, when the number of volumes alone is indicated.

In the tracing of added entries only one subject heading is indicated; the other headings for editors, translators, etc., omitted, except for outstanding persons; the title heading is omitted when it is insignificant and too general. The title entry is to contain the title proper in the heading followed by the date and the name of the author in secondary fulness. The subject entry is not provided with subdivision and other form divisions. By this limited approach the time and cost of preparing the entries is saved to a certain extent. It is very doubtful if reduction in the quality of entries, with a view to economise expenditure, will bring in adequate results. However, simplified cataloguing appears more satisfactory than the selective.

If book selection is done properly, it is unlikely to result in any great need of selective or simplified cataloguing at least with regard to the books and periodicals purchased by the library. Selective and simplified methods may be tried in respect of the material that comes into the library unasked and unwanted. Large libraries may find it necessary to practice both selective and simplified cataloguing for certain materials or departments.

Any evaluation of the cost of cataloguing, if it is to be realistic, must take into account: (1) the emerging catalogue; (2) the size of the collection; (3) the degree of minuteness and

fullness of the entry; (4) the salaries and proficiency of cataloguing staff; (5) the element of language in reading material; (6) the closeness of classification adopted; and (7) the library service as a whole.

Cataloguing is and must be recognised as an intellectual activity and cataloguers have seldom been complacent about their performance and methods. It is our conviction that efficiency of the catalogue should remain the guiding factor in the reduction of cataloguing expenditure.

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CO-OPERATION AND CENTRALIZATION IN CATALOGUING

CO-OPERATION as a practising principle has produced admirable results in all fields of human endeavour. Co-operation in literary undertakings, of which cataloguing a library's collection is undoubtedly one, is capable of reducing labour, time and cost. Co-operative measures in the field of cataloguing tend to relieve stringency, especially when libraries are hard-pressed for finance in reinforcing the reference and bibliographical services. The main object of co-operation is (1) to reduce the cost of cataloguing by the sharing of expenses by participating libraries and (2) to eliminate wasteful duplication of the processes of cataloguing which have been once performed in an authoritative and accurate manner elsewhere.

A general review of the book stock of public and university libraries shows that there are several books, which are common to all these collections. Catalogue cards are made by each institution for itself. Consider a method by which readymade printed catalogue cards can be obtained at cost price from a common agency, which employs highly qualified professional cataloguers to prepare them. It is possible that a little over 60 per cent of the books in university libraries and 90 per cent of the books in public libraries can be provided with readymade catalogue cards. The rest of their stock which is a small percentage has to be catalogued in individual libraries.

But a scheme envisaging the distribution and use of such catalogue cards from a central cataloguing agency requires certain conditions for its successful operation.

1. The participating libraries should adopt identical rules of cataloguing, e.g. A.L.A. cataloguing rules.

- as odd sizes do not fit in into a single catalogue.
3. Similarity of colour and weight, will obtain uniformity.
 4. Timely intimation of the needs of individual libraries is to be conveyed to the cataloguing bureau.

Successful examples of such co-operation are found in the U.S.A. The Library of Congress, Division of catalogue cards Distribution, H. W. Wilson, N. Y., John Crerar Library, Harvard University Library and Chicago University Library have been printing and distributing catalogue cards at a little over cost price. The 1958 price of L. C. Printed cards ordered by L.C. number is 7 cents for the first copy of the card and 5 cents for each additional copy. The average cost of 5 cards for a book will be 0.27 cents. If each individual library were to catalogue the same book over and over again at different places and times it would be wasteful repetitive expenditure.

If a carefully worked out programme of ordering books and cards is practised, they can arrive very nearly at the same time. The moment the books and cards are received in a library (1) compare the cards and books, (2) place classification number uniformly at the upper left hand corner, (3) write or type the headings of subject and added entries as indicated, and (4) add accession number and special location or department mark. The cards are then ready for filing in the catalogue.

The advantages of such a co-operative effort are:

1. Efficient and adequate catalogue entries are available.
2. Printed cards wear well and present a uniform and neat appearance.
3. They are more legible and easier to consult.
4. Delay in cataloguing is reduced.
5. Libraries do not show diversity of entries for similar books.
6. It saves the time of the cataloguing staff to devote to the Readers' Advisory service, Extension and Display.
7. Being cheaper than indigenous cataloguing, it results in definite saving.

There are certain disadvantages present in the adoption of the scheme of which mention should be made:

1. Catalogue cards for certain titles of books cannot be supplied.
2. It may tend to decrease the number of skilled cataloguers being employed in individual libraries.
3. Familiarity with the subject of books on the part of cataloguers tends to grow less and less, as the work connected with readymade cards is largely mechanical.
4. Books will have to be sent to the cataloguing agency by the participating libraries, if the cataloguing agency is not a copyright library, like the British Museum or the National Library, Calcutta, which is empowered by law to receive copies of every book printed and published in the country.

The British National Bibliography, which is based on the copyright deposit of British books at the copyright office of the British Museum is a recent example of centralised cataloguing, not limited to a library system, with good potentiality behind its efforts. The British National Bibliography does all the work of cataloguing itself. The libraries which buy and use its cards are not considered to have cooperated in making them.

According to Miss Morsch, Deputy Chief Assistant Librarian of Congress, H. W. Wilson Company, New York which prints catalogue cards for sale to subscribers, and the Library of Congress which prints catalogue cards for its own use but makes them available for sale to others, are centralised cataloguing agencies. She considers that co-operative cataloguing is a part of centralised cataloguing as long as it is coordinated by a central agency and its product is distributed by a single point. Whatever may be the closeness in similarity in the performance and objectives of co-operative and centralized cataloguing, there are some essential features that distinguish one from the other.

Centralised and co-operative cataloguing should not be confused because both methods involve a central cataloguing agency for production and distribution of catalogue cards.

"The cataloguing of a large library system is often centralized, but it is not co-operative, except in a very insular sense. One simple form of co-operative cataloguing may be said to exist when a number of libraries take a share in the cost or work of providing and maintaining

a centralized cataloguing bureau, and keep the benefits accruing from it, by being freed from the necessity of having to provide entries for such books as are catalogued by the central bureau."¹

It is obvious that centralized cataloguing is a cataloguing activity limited to a library system, which has a number of branches or departments. There is no commercial basis involved in the production and distribution. The entire cataloguing processes are carried out at the central or headquarters library, just as the books for all the branches are purchased and distributed. Successful examples of centralized cataloguing can be seen in the Derbyshire Country Libraries Headquarters, Derby, Middlesex County Libraries Headquarters, Hounslow, Manchester, Liverpool, Sheffield and other big city library systems in the United Kingdom.

Besides co-operative cataloguing and centralised cataloguing, there is still another measure of economy and advantage in cataloguing which envisages a union catalogue. It is a combined catalogue of the books of the different libraries in a given area, compiled with the object of finding out the location of a book in one or more libraries of the region or country. The entries for the books are necessarily brief. But they contain enough information to identify a book. Examples of union catalogues can be found at the National Central Library, London.

Sometimes the union catalogues may be limited to periodical publications and serials. At the present day, union catalogues of periodicals are in greater demand. International organizations like UNESCO have taken up the compilation and publication of union catalogues of periodicals and serials as major bibliographical schemes. Other good examples are the British Union Catalogue of Periodicals and Union list of serials.

REFERENCE

1. Henry A. Sharp. *Cataloguing*, 4th ed. London, Grafton, 1950, p. 266.

UNION CATALOGUES AND SUBJECT SPECIALISATION

A UNION catalogue is a simple 'finding list' or catalogue of the books, pamphlets, and other reading material held in the cooperating libraries within a region or country, in which the entries are arranged alphabetically by authors in a single sequence and indicate the location of every copy of the book available in the libraries of the area. Union catalogues are generally maintained in card form, occasionally in sheaf form. Union catalogues are not printed in book form except when they are limited to a subject or a form of a literature, e.g. Union Catalogue of Scientific Periodicals in South Asia, the British Union Catalogue of Periodicals. There is an advantage in printing such union lists covering specific fields of knowledge as law or medicine or a foreign language. They are valuable as subject bibliographies to specialists and they may be distributed to any desired centre for reference.

There are still several other uses of the union catalogues.

- (1) "They help conservation, maintenance, and organisation of the country's book resources. A realistic approach to secure complete or at least adequate record of books owned by libraries in the country is possible through a union catalogue. When the union catalogue attains a shape, form and fullness, the entries can be checked with all sources of bibliographical information to spot out the titles of books not at all available in the nation's libraries. Immediate steps can be taken to obtain copies of such titles, if in print; if not, microfilmed or photostat copies of these important titles can be obtained and preserved in some of the depository libraries."¹
- (2) "They have helped to distribute the burden of inter library loans, to reduce the need of several libraries purchasing rarely used materials, to diminish or prevent duplication of certain types

of library materials, to indicate gaps in the holdings of libraries within an area and suggest fields of purchases, to make co-operative purchasing practicable and feasible and to serve as useful bibliographical tools to various departments of libraries."² (3) Union catalogues speed up research, and ultimately advance knowledge. If all the nations of the world maintain dependable union catalogues and if a copy of every entry in the national union catalogues is combined and arranged in one alphabetical sequence by authors and located conveniently, it will certainly be a master union catalogue of the world's libraries' resources and approximate to a universal bibliography as was conceived by Konrad Gesner.

Union catalogues may be limited in scope (1) by locality, (2) by subjects, and (3) by form of reading material.

1. If a town or city with a number of independent libraries in the area compiles a catalogue of the entire resources, and uses it to common advantage, it may be called the city union catalogue. But the master catalogue at the headquarters of the city library system, containing entries of books distributed to its branches, should not be considered a union catalogue. City union catalogues are seldom found.

More common are the union catalogues for a contiguous geographical area and for the whole country. When it comprises a defined geographical area, it is called a regional union catalogue and when it comprises the whole country, it is termed a national union catalogue. In England and America there are regional union catalogues and national union catalogues. In Switzerland, perhaps due to the small area of the country, there is the national union catalogue only. In India, there is at present no union catalogue, either regional or national, but when the proposed National Central Library at Delhi takes shape, there is bound to be a union catalogue, for without this tool no satisfactory bibliographical service or clearance of information and interlending can be guaranteed.

After nearly three decades, 1930-1958, of preparation, construction and organization, we find that in the United States, there are four regional catalogues—one in the Pacific Northwest, one covering the Rocky Mountain Region at Denver, one at Cleveland and one at Philadelphia. The process of reproduction of catalogue cards of the co-operating libraries by

making use of typewriters, specially built Recordak cameras and microfilming machines is interesting. The figures available up to 1962 indicate that the United States National Union catalogue and its supplements contain 1,327,000 entries.

"In England there are eight regions, including one for the Metropolitan Boroughs, Wales has two mutually co-operating regions; in Scotland cooperation now centres in the Scottish Central Library; in Northern Ireland the Belfast Public Library acts as a centre, and in Eire the Irish Central Library.... Apart from the London Union Catalogue and South Eastern Region, which are conveniently located in the National Central Library, the Abersystwyth Bureau which is at the National Library of Wales, and the Northern Region which is based on the Newcastle Literary and Philosophical Society Library, the regional headquarters or Bureau are housed in the city libraries at Birmingham, Bristol, Cardiff, Leicester, Manchester and Sheffield."³ The National Central Library, London, maintains the National Union Catalogue and its supplements which includes the catalogue entries of 220 special libraries called 'outlier' libraries. The organisation and maintenance of regional and national union catalogues is based on voluntary association of co-operating libraries, which contribute towards its cost on an agreed rate. Overcentralisation has been kept under check in order to avoid delays in bibliographical retrieval of information.

2. Union catalogues in select subject fields are sometimes found very useful by students, scholars, specialists and subject bibliographers. A recent example is that of the union catalogue of the British Institutes of Education which is in two parts—one for Books and another for Periodicals covering the fields of education. The subject union catalogue may be arranged by author or subject. Usually it is limited to a region or locality and helps locating material on a subject. When subject requests are received at the bibliographical centres, the subject union catalogue offers the best guidance. "Unless the subject field is a limited one, the sheer bulk of the material to be dealt with is bound to give rise to the question: is it worth it?.... Whether it is worthwhile compiling a subject union catalogue, on a national or regional scale, in a printed or index card form, must depend on the circumstances of each project and the purpose it is intended to serve."⁴

3. Union catalogues of material in a given form, e.g., periodicals, or in a given language may also be considered. The British Union Catalogue of Periodicals, compiled by J. D. Stewart has been published by Butterworth during 1956-58. This is a fine example of a printed union catalogue covering the periodicals in the British libraries up to 1955. The union card catalogue of Russian books at the National Central Library, London, has been compiled and arranged by authors. It is being continued, and the two cataloguers working on it are responsible for all Slavonic interlibrary loans.

Preparation of union catalogues involves time and money, careful planning, and organization. Unless the co-operating libraries realise the necessity of providing regularly the information on standard cards or slips for new books added from time to time, the union catalogue cannot be kept up to date and reliable. Perhaps, co-operative cataloguing of books by a central agency for a number of participating libraries in the region might reduce the cost of maintenance of the union catalogues.

The methods of compilation of union catalogues are varied. The simple method as it obtains in the South Eastern Regional Bureau, England, is described, for it is suited to conditions in India and other similar countries.

The South Eastern Region is divided into seven circuits of libraries, which are 85 in number. The union catalogue is an author catalogue in sheaf form. Entries contain details of author, title, edition, date of publication, series, language of text if other than English and score for music. The joint code (Anglo-American) rules are generally followed.

Each slip (vide illustration opposite) 8" x 4" is printed with numbered squares which are used for recording the location and edition of each copy in the region. The upper half is blank enabling the typing of the particulars of the book and the four punched holes at the left margin help insertion into the sheaf holder. These slips are passed from one library to the next within the circuit enabling each library to mark its number indicating the availability and location of the copy described. When a complete round is made in the circuit, the slips are passed on to the next circuit for similar procedure and finally to the Regional Union Catalogue Bureau for incorporation in the union catalogue. It is necessary that accurate details of

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

UNION CATALOGUE SLIP RECORDING LOCATION AND EDITION OF EACH COPY IN THE REGION

The numbers within the squares are the code numbers of co-operating libraries.

Author (names in full, surname first and in capitals)

Title																															
Date																															
Edition																															
Volumes																															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30		
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60		
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90		

ADDITIONS TO THE UNION CATALOGUE NOTIFICATION SLIP

every copy are given on the slips; otherwise it will become unreliable.

Additions to the union catalogue are notified once a quarter on 5" x 3" record slips (vide illustration opposite) supplied by the Bureau on which are printed a set of location numbers. A little over 100,000 additions are received in a year. By the beginning of January, April, July and October the libraries listed first in the seven circuits prepare record slips for the books added to stock during the previous three months. These are marked with their location number or library stamp, sorted into alphabetical order and forwarded by messenger or registered post to the library next on the rota. The library receiving the slips checks them with its own record of additions during the same period, makes a circle round its location number on the slips for books already recorded, makes out slips for books not recorded and inserts them into the alphabetical sequence. Different editions of a work are recorded separately. A time table accompanying the slips indicates the date on which each library should receive them, and it is important that the slips should be despatched so as to be received by the next library on the date shown. If it is impossible for a library's additions to be recorded in the time allotted, the sequence of slips should be passed on, and the two quarters incorporated when the slips are next received. Otherwise only additions to stock during the previous quarter should be recorded in any circuit.

The notification of withdrawals to the Regional Bureau is made on 5" x 3" slips or cards. Only when the last copy of a work in a library system has been withdrawn should the Bureau be notified. Many withdrawals are, in fact, recorded from the reports entered on application forms. When pressure of work permits, it will be desirable to check with the union catalogue, proposed withdrawals or, at least, the older books, to ensure that unique copies of books are not destroyed.⁵

The Swiss Union Catalogue has been in existence for the last 30 years, covering the select titles in the 350 libraries of the Swiss Union. It is interesting to note that the absence of a common code of catalogue rules has not proved an impediment in its compilation and maintenance. The Swiss Union Catalogue is in three parts: authors, anonyma and periodica.

Author cards are filed according to the Berghoeffer system, which takes first surnames and then titles into account, disregarding Christian names and initials. Reports indicate that it is satisfactory in performance, helping location of over 66 per cent of requests.

The high cost of compiling and maintaining the union catalogues and in a few cases, the doubtful economic return for the cost involved, has led a group of American librarians to conclude that regional union catalogues are not necessary to be compiled and maintained, as long as there is an efficient and adequate national union catalogue. The American regional union catalogues are neither so closely allied to nor a necessary adjunct to the inter-lending system, as it obtains in the United Kingdom. In America, the Bibliographical centres supply the information on location and bibliographical details by a reference to the union catalogues while the actual inter-lending of books is done directly between libraries according to local codes. But in the United Kingdom, the policy has been to limit the field on the national union catalogue by devolving the responsibilities to a good extent on to the Regional Bureaux and Regional union catalogues which are a necessary part of the inter-lending process. The idea is to render the smaller areas, the regions, self-sufficient at least in British publications and make the National Central Library responsible for rare books and foreign publications.

There is no doubt a great prospect awaits the national union catalogues in the future, but the extent of their success and usefulness will depend to a large extent on international library co-operation, a universal catalogue code and perhaps a universal classification system.

It will not be out of place to discuss here how far the union catalogues influenced new concepts in library co-operation subject specialisation, and bibliographic centres.

It is the union catalogue that can indicate the extent of duplication of material as well as the gaps in subject coverage by libraries. Libraries specially strong in one or more subjects can be also disclosed. With this data, a scheme for subject specialisation, distributing the coverage in an economic and practical manner, can be drafted and implemented.

Although the primary purpose of the union catalogues is to

serve as finding lists, experience has shown that they may also serve as efficient bibliographical tools.

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3. P. H. Sewell. *The Regional Library systems*; 2nd ed. Library Association, 1956, p. 8.
4. D. T. Richnell. "Subject Union Catalogues" in *Cataloguing Principles and Practice: and Inquiry*; ed. by Mary Piggott. Library Association, 1954, pp. 78-79.
5. South Eastern Regional Library Handbook. South Eastern Regional Library System, London, 1948. pp. 15-16.

CATALOGUING OF SPECIAL MATERIAL

THE general conception of reading materials in libraries limits itself to ordinary printed books and periodical publications. But almost all modern libraries, not to speak of special libraries, acquire a variety of reading material besides the printed books, in order to meet the demands of readers. Fortunately, the number of items of these special types of reading material is very small in comparison with books.

The special material will comprise (1) Incunabula, (2) Maps, (3) Prints and Pictures, (4) Manuscripts, (5) Music, (6) Gramophone Records, (7) Films, (8) Microfilms, and (9) Coins etc.

We are here concerned with the problem of cataloguing such material. The usual type of entry and description adopted for ordinary books is found inadequate and sometimes inappropriate for these special types of reading material. The reader does not get unrestricted access to these items on account of their rarity, cost and fragility, and therefore he has to depend more or less fully on the catalogue for identification, and retrieval of information, before deciding his choice. Another factor which will influence the cataloguing practice of these materials is that only a few special classes of readers, engaged in intensive and advanced study of the subject are likely to use them.

"Although there are generally accepted standards and rules for the handling of such material, and although these rules and standards are applicable in general as well as in special libraries, nevertheless the actual form and content of catalogue and index entries and the methods of filing are subject to the work which they must perform."¹

INCUNABULA. This is a term signifying books printed before 1500. "Many copies of these interesting productions of the

fifteenth century presses possess an individuality which they share with no other copy of the same work; and for that reason we are of opinion that every library should describe in the fullest possible detail its own examples of such books, regardless of the fact that one or more copies have been described already either in some standard bibliography or elsewhere.”

Experience of great bibliographers like Hain, Pollard, McKerrow, Proctor and others corroborates the conclusion that these early printed books are dominantly characteristic of individuality in the production of each copy. Reference to the British Museum Catalogue of 15th century Printed Books and the Berlin Gesamtkatalog der Wiegendrucke and Hain's Repertorium Bibliographicum will be helpful and provide guidance in cataloguing the incunabula.

A large number of our libraries today and the cataloguers in them have little opportunity in doing this exciting task of handling and cataloguing incunabula. But scholarly libraries of universities and learned academies and large public libraries owning special collections will require knowledge of the methods of cataloguing this material.

Guppy in his cataloguing of Incunabula has furnished specimen entries, full, shortened and a model for the card catalogue. The main items of an entry in order: (1) Heading (author, title, imprint), (2) Collation (size, format, as folio, quarto, etc., signatures, number of leaves, number of columns on a page, if more than one, number of lines to a page, kinds of type, headlines, catchwords, illustrations, printer's ornaments and devices), (3) Description (quotations from its title, incipit or some significant lines of text), (4) References to well known and recognized catalogues and bibliographies in which the item is described, (5) General note (brief description of literary contents), (6) special note (on the particular copy, its binding, imperfections, illumination, ms. notes in margin, ownership, press-mark).

The study and treatment of incunabula is mainly the function of a historical bibliographer. But as libraries generally expect the cataloguers of printed books to deal occasionally with a few items of incunabula, it is worthwhile for the cataloguers to be well acquainted with the fundamental features of these early specimens of printing. The students of cataloguing will do well to read McKerrow's Introduction to Bibliography for literary

students and Esdaile's Students' Manual of bibliography; 2nd ed. rev. 1955, in order to appreciate the art of early printers and describe their products as faithfully as possible.

MAPS. Cataloguers are conscious of the importance of maps and atlases as reading material in libraries. Maps are different from printed books in their format, their authorship and title. The common and primary approach of a reader to maps and atlases is by the geographical area covered and the type of information contained in it, e.g. Political map of India will first be referred to under the country India. Seldom is a reader found to apply for it under the name of the cartographer, (map maker) or publisher.

The Anglo American Code and its revision A.L.A. catalogue rules, (No. 10) directs the entry of maps under the name of the cartographer; if not found, under one of the following in the order set out, editor, publisher, government bureau, society or institution; while CCR 1a contains the provision for such entry.

The British Museum rules provide for the entry of atlas, map, chart, plan or view under the generally accepted name of the geographical or topographical area covered by it, which should be full enough for identification. Subsidiary entries are to be made, where possible, under the name of every author, whether draughtsman, surveyor or compiler.

Boggs and Lewis in their 'Cataloguing and Classification of Maps and Atlases', N.Y., Special Libraries Association, 1945, after a survey of American and British practice in cataloguing maps and atlases, recommend the main entry for maps and atlases under the name of the geographical area, which is an obvious and significant characteristic of maps. Although this procedure is not accepted by the A.L.A.,³ one must admit the logic behind the entry under the geographical area recommended by Boggs and Lewis. The only theoretical objection to such an entry to be filed in the midst of regular author entries is that it brings in the subject element in an author catalogue.

Mr. R. L. Collison holds the view that the actual engraver of an old map is of considerable importance while in the case of modern maps, which are the products of governments or firms specialising in their production, the map maker has ceased to occupy any significance in the identification of the map.⁴ A complete catalogue entry for a map or atlas must contain the

appropriate author heading, followed by the title (if none, one to be composed and written) edition, imprint, scale, collation, and description (insets, language, size, projection, the meridian, and the form-sheet, wall, roller, globe, etc.) on the body of the card.

It is important to arrive at a decision on the method of filing the entries in the general library catalogue or in a separate map catalogue. As the maps and atlases are used as illustrative and supplementary reading material to books, it is an advantage to file the entries for maps together with the entries for books in a classified order. It is advisable to get the entries for maps readily distinguished by using edge coloured cards or cards of different colour other than one used for books. The maps themselves will, of course, be shelved in a separate sequence in specially designed cases, which admit of horizontal or vertical location, the latter being more convenient to handle.

PRINTS AND PICTURES. Every library has to deal with prints and pictures, frequently as illustrative and supplementary reading and occasionally as original reading material as in the case of original drawings and engravings. Their physical form and their large number render it difficult to maintain them as individual units. The general practice is to group them by place or person or scene and keep them in boxes and mount a list of the prints or pictures contained. These collections can easily be located through an index, but some libraries provide a separate catalogue. The entry for a picture should ordinarily contain the heading, the title, process (line engraving, woodcut, photograph, etc.) size and date. The entry for pictures by eminent artists, painters, engravers, which are valuable as works of art, should contain the names of the artists. School libraries and junior libraries in a public library system will find it necessary to maintain a full scale record of picture collections, in order to answer the minute enquiries of young readers. As most of this material is of passing interest, it will be unjustifiable to incur large expenditure in compiling their catalogues.

MANUSCRIPTS. The term manuscript has been used in the past to cover different reading materials. Even today the terms 'archives' and 'Manuscripts' mean different things to different people. Some apply the term to 'archives' only to records of government departments, although they are produced just like manuscripts, thus limiting the coverage of manuscripts

to isolated hand-written words of a private nature.

In the 16th and 17th centuries the term 'manuscript' was used to indicate a bound volume of hand-written material, comprising a book or collection of books and treatises, or occasionally a collection of separate but related documents. Today the term 'historical manuscripts' refers to a loose collection of documents, charters, deeds, letters, and other non-literary records collected by or related to some great personality, organisation or institution. The application of the word 'manuscript' in a restricted sense to bound volumes can be traced to the beginnings of English book collecting during the reign of Henry VIII. When monasteries were confiscated, the literary treasures in them faced the grave danger of disintegration and destruction. But John Leland, the king's chaplain and librarian, organised a movement to rescue them. He collected nearly 2,000 volumes of manuscripts, which later (1759) became the King's Library of the British Museum. As these volumes were bound and looked like books, they were known as Ms volumes. If the manuscripts were loose and scattered, they were commonly called 'papers' or 'sometimes records.'

A more satisfactory definition of 'Manuscript' according to Seymour de Ricci in his *Census of Medieval and Renaissance Manuscripts*, includes "written documents of every kind, with the sole exception of inscriptions on stone, metal, or other hard substances. Letters, charters, and deeds are included, but as often as not are treated in groups. To have described them singly would have more than trebled the bulk of this work, without adding to its usefulness in anything like a corresponding manner." The manuscripts of literary works in bound volumes are usually written in the book-hand of professional scribes, serving as models for the early printed books. A document or a letter, on the other hand, will be written in the cursive script and will be less legible and more difficult to read.

NOTICES OF SANSKRIT MSS.

By

RAJENDRA LAL MITRA

Vol. I to IV

No. 1273. शिशुपालवध :

Substance, palm-leaf, $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folio, 153. Lines, 4 on a page. Extent, 2,294 slokas. Character Bengali. Date, Sk. 1436. Place of deposit, Calcutta, Government of India. Appearance, very old. Prose. Correct.

Sisupala-badha. An epic poem by Magha, on an episode of the Mahabharata, the subject being the destruction of Sisupala, a sovereign inimical to the Pandu brothers. The work has been printed several times and is well known, but the MS. under notice is a very old one, being dated Saka 1436 = A.C.1512, and contains many readings not to be met with in the printed editions. Its style of writing is shown on plate V.

Beginning. श्रियः पतिः श्रीमतिशासितु जगज्जगन्निवासो वसुदेवसद्मनि ।

वसन् ददर्शावतरन्तमम्बराद्विरण्यगर्भाङ्गभुवं मुनिं हरिः ॥

End. सर्वेण सर्वाश्रय इत्यनिन्द्यमानन्दभाजा जनितां जनेन ।

यश्च द्वितीयं + + + + तीयो मुख्यः सतां गौणमवाप नाम ॥

श्रीशब्दनस्य कृतशब्दसमाधिलक्ष्म

लक्ष्मीपतेश्चरितकोर्तनमात्र + + ।

तस्यात्मजः स्वकविकीर्त्तिपुराशयोऽदः

काव्यं व्यधत्त शिशुपालवधामिधानं ॥

Colophon. इति श्रीदत्तसूतोः श्रीमाधकवेः कृतौ श्रीलक्ष्मणि शिशुपालवधे महाकाव्ये

+ + + + + : सर्ग समाप्तः ॥

विषयः । शिशुपालवधविवरण ।

A Descriptive catalogue of the Samskrta and Prakrta Manuscripts
(Bhagvatshinghji collection & H. M. Bhadkamkar collection)

in

The Library of the University of Bombay; compiled by C. V. Devasthali.

Book II

(Volume II parts IV-VII & Volumes III and IV, Bombay, University of
Bombay, 1944.

2249

शिशुपालवध of माध
with सर्वङ्कषा by मल्लिनाथ

Foll. 28; size $12\frac{1}{2}$ in. by $5\frac{1}{2}$ in.; material thick yellowish paper; fair, Devanagari character; 8-12 lines in a page and 50 letters in a line.

The MS. begins on fol. 1a and ends on fol. 27b. Foll. 1a and 28b have the title and fol. 28a is blank. The text in red ink occupies the middle of each folio and has the commentary both above and below it. The colophon is written in red ink. All folios are discoloured with damp and foll. 27 and 28 are slightly worm-eaten. The MS. is almost accurately copied in Saka 1764.

The Work: Canto I of Magha's Sisupalavadha, with Sarvankasa, a commentary thereon by Mallinatha.

Dated:

शके १७६४ शुभकृत्तमसंवत्सरे आषाढशुद्धप्रतिपदा मन्दवासरे इदं पुस्तकं
लिखितं समाप्तम् । श्रीकृष्णार्पणमस्तु ॥ यादृशं पुस्तकं ॥

B.M.C. 102. 19).

Catalogue of Sanskrit Manuscripts in the Bodleian Library, Vol. II begun by Moriz Winternitz, continued and completed by A. B. Keith. Oxford, Clarendon Press, 1905.

1235—MS. Sansk. d 84.

Magha's Sisupalavadha, A.D. 1474.

Contents: the Sisupalavadha, by Magha, complete in 20 sargas. It begins: svasti sriganesaya namah sriyah patih srimati &c. It ends: itisrisidupalavadhe mahakavye kavisrimaghakrtau mayuyuddham nama vim-sah sargah. The number of verses agrees with that in the edition printed at Calcutta, 1869 (samvat 1925, except in the following sargas: sarga II (ending on f. 14v); has 117 verses; VI (on f. 42) has 80; XIII (on f. 92) has 70; XV (on f. 107v) has 102; XVI (on f. 114v) has 86; XVII (on f. 121v) has 70; XIX (on f. 136v) has 125 verses. From ff. 1-15v (=I, i-III, 13) the whole of the margin is covered with explanatory notes written in small characters by a Jaina. F. 44 is blank (VII, 17-30 missing). F. 120 (XVII, 53-63) is supplied by a modern hand.

Bought in 1887 from Dr. Eugen Hultsch (MS. 84).

Size: 10 × 5½ in. Material: Paper.

No. of leaves: iii 146.

Date: samvat 1530 (=A.D. 1474) warse maghavadi i somavasare.

Written by order of His Majesty the Prince Suryasena (maharajakumarasrisuryasenadevalikhapitam).

The entry was afterwards deleted.

Character: Jaina Devanagari.

Injuries: the marginal notes on ff. 2-15 are slightly damaged in places, the last line of f. 118 is obliterated. A few words on f. 144v are illegible, and the colophon is partly erased.

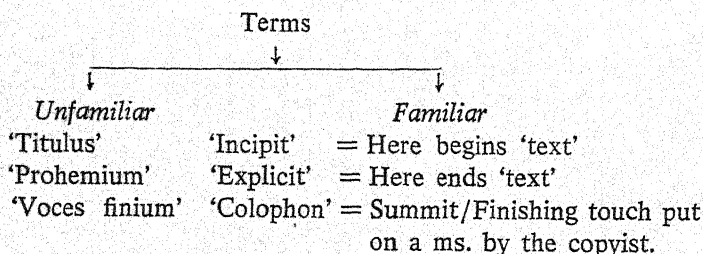
The chief differences between manuscript books and printed books make it necessary that different methods of cataloguing them are followed. "The cataloguer of printed books is dealing with a multiple and standardized product, and one of his objects—though not the only one or perhaps the most important one—is to describe the copy in front of him so clearly that any one else having another copy of the same edition may determine definitely that it is the same."⁵ The information about the author, the title or subject is ordinarily available to

the cataloguer of printed books usually on the title pages, and more often than not, is dependable.

But the cataloguer of a manuscript faces a different situation. Each manuscript assumes an individuality of its own depending on the scribe's performance. An entry in a catalogue of one manuscript of the work of an author will be dissimilar to the entry of another manuscript of the same work of the same author, e.g., *Magha. Sisupalavadha*—three different styles furnished (vide pages 130-131).

The method, treatment, and objective of manuscript cataloguing by the professionally trained historians and scholars engaged in study and research in classical literature and ancient history and who hold the office of curators of manuscript collections, is not the same as those adopted by the professional librarians, who have to catalogue ordinarily extensive collections of printed books and occasionally some manuscripts, when their libraries may acquire them for special reasons. The former aim at an exhaustive and minute description leading to the literary evolution and usefulness of a manuscript, while the latter is content to provide such information on its entry as to help a reader to identify and locate it. Although manuscript cataloguing is an intellectual discipline of modern scholarship, the professional librarians, whom we have in view, are not so much concerned with it as they are with the cataloguing of printed books.

But, in order that manuscript cataloguing is done in an efficient and faultless manner, it is necessary that the cataloguer in a modern library gets familiar with the sense and application of the terms commonly used in the process.



The scribe's introductory statement as to what he is about to copy often begins with the Latin word 'incipit'. Sometimes it

is mistaken for 'incipit' but it is appropriately called the 'titulus', while the opening words of the actual text is the 'incipit'.

The scribe's concluding statement as to what he has finished copying often begins with the word 'explicit', but it is proper to call it 'colophon', while the closing words of the actual text constitute the 'explicit'.

The word 'titulus' is the forerunner of the term 'title'. Just as the title of a work or book, which includes the name of its author, enables one to identify and distinguish it from another, the 'titulus', which is an identifying tag or label attached to a manuscript in early days did the same function.

The present-day cataloguer of early manuscripts will find it necessary to investigate the 'titulus', the 'incipit', the 'explicit' and the 'colophon' before he sets out to describe a manuscript in the entry in the catalogue. If manuscripts, as they sometimes do, contain the colophon of the translator, the commentator, and the scribe, separately, the cataloguer should be careful in distinguishing one from the other. In Indic manuscripts, which largely contain commentaries in the fields of philosophy, religion and law, the cataloguer's task becomes increasingly difficult.

If the author of a manuscript is known, it should be entered under his name; if anonymous, under the title by which the manuscript is known, provided it is distinctive; if not, then the entry is to be made under the designation or number in the collection to which it belongs.

Adoption of this procedure will tend to produce a catalogue of manuscripts of a general nature, which will serve the readers in a library as well as a catalogue of printed books. Experience in general libraries indicates that the catalogue of manuscripts, even when maintained separately, is used by fewer readers than the catalogue of printed books and the group of readers using it is interested in historical sources of information, textual criticism and emendation of classical works.

The technique of cataloguing hand-written material, whether public or private, remains the same for both. "Whether collections of private records are categorized as archives or manuscripts, the technique of cataloguing them is similar to that for public records. In both cases, it treats the files of an agency as a group and employs such finding media as check lists, inventories, indexes, calenders and to a lesser extent card cata-

logs, and maintains the integrity of the original arrangement whenever possible. The chief difference is that certain additions are necessary for public records because they are interrelated and complex, whereas private ones are made up of unrelated series. The cataloguing of single documents such as letters, or the analyzing of isolated documents, likewise is similar."⁶

The arrangement of the manuscripts may be alphabetical, if the collection is chiefly personal; if historical, a chronological arrangement is more appropriate; if miscellaneous, arrangement by numerical sequence is followed. It is a distinct advantage if the entries are filed separately from the usual library catalogue. Where a separate cabinet is not used, in view of the small number of the manuscripts in a library, a separate tray, either the first or last in the public catalogue, may be designated 'Mss catalogue'.

MUSIC. The average public library usually contains a few volumes of musical scores, and a few on the theory and history of music. The interest of the public in music has increased after the discovery of gramophone records and other mechanical reproductions of music. Special attention in cataloguing this material is necessary in order to provide accurate and dependable information for musically minded readers. Cataloguing musical scores is different from cataloguing ordinary printed books, whose title pages usually provide most of the information necessary for their entries.

There are three rules in the Anglo-American Code: (1) A musical work is to be entered under its composer, with added entries for editors, or arrangers, and with regard to operas, oratorios, cantatas, etc., added entry is to be made under the writers of the words; (2) A libretto is to be entered under the librettist if known; if not under the title. Added entry is to be made under the composer of the music. On this issue opinions are divided; some prefer to make the entry under the composer of the music to which the libretto belongs; (3) A thematic catalogue, in which the arrangement follows the opening themes of musical compositions, is to be entered under the name of the composer, if it is confined to a single one. These rules provide directions in a single way and the cataloguing of musical material follows the same pattern as for other books. What is required in the music catalogue is adequate description

of the form, style, language, etc. and an arrangement which will allow grouping by form, instead of a straight alphabetic order by composers. The cataloguers will do well to refer to Sharp's *Cataloguing*, pp. 232-237, where guidance and discussion on the treatment of Western music is provided. CCR 1a. replaces these several rules in the A.A. code and A.L.A. Rules.

Oriental music, particularly Indian music which has its Vedic origins, devotional and sacred background in the Sama Veda or Sama Gana has not been dealt with in any book on cataloguing practice. The Indian students of cataloguing and cataloguers of libraries attached to colleges and academies of music need some guidance. Although the chief rule of making the main entry for a musical work under the composer can be adopted, directions on the making of added entries, descriptive cataloguing and notes seem to be necessary.

In the catalogue entry for an Indian musical composition the cataloguer should furnish in the body of the card the following essential information :

1. Name of Raga (with Aroh and Avaroh).
2. Tala.
3. Type (i.e.) Varnam, Kriti, Padam, Javali, Ragamalika, etc.
4. Time and occasion to be sung.
5. Language.

If the composition is anonymous, the first lines of the composition 'Pallavi' may take the place of author heading. Added entries for artists rendering the song may be made, if the artist is well known and belongs to any particular school of music.

Information to be given on a catalogue entry for Western music includes,

- "a. Medium of performance, including alternative and optional instruments,
- b. Indication of whether or not the work consists of score and/or musical parts for performance,
- c. Statement that the work is an arrangement or other special version, with indication of the original form,

- d. Name of the arranger,
- e. Type of notation, if of a special nature,
- f. Duration of performance."⁷

GRAMOPHONE RECORDS. Among the special reading materials, gramophone records must be considered a very useful and popular type. Most American libraries lend gramophone records to their readers just as they lend ordinary books and provide sound-proof rooms in the library building to play the records, if the reader does not want to borrow them. In some of the advanced public libraries in England also, e.g., City of Westminster libraries, good collections of gramophone records are maintained. It is advantageous to have separate catalogues, as it is necessary to provide special shelving for them.

They differ from books in the following respects: (1) the text of a gramophone record cannot be read, (2) the physical shape, colour, weight, etc. of several records look exactly similar and it needs close scrutiny of the label at the centre to distinguish one from another, (3) both sides of a record may be totally unrelated, being two different pieces of music of different composers, and therefore lacking the homogeneous quality of a single book, and (4) the fragility of the records prevents direct access to the shelves. These features of gramophone records make it essential that the readers and library staff depend entirely on the catalogue entries for the required information about them. "The catalogue, therefore, must be well constructed and contain as many cross references and added entries as possible, if the collection is to be exploited to the full.... Although one usually thinks of records in connection with music there are many other subjects for which they are used, such as for speeches, language teaching, poetry readings, animal and bird sounds, and so on. The cataloguing of records of music is, however, the most important from the general point of view."⁸

The catalogue entry for a record will contain (1) the composer, (2) the title, (3) the artists and performance, (4) the instruments as accompaniment in case of vocal music, and (5) the musical form as essential items. Subsidiary information on the number of sides, size, make, and the time of playing in minutes, may be given, if the library can devote enough staff and time for cataloguing the records fully. Standard works of reference like

Groves Dictionary of Music and Musicians, Thompson: the International Cyclopedia of music and musicians; 7th ed. 1956; Scholes: The Oxford companion to music; 9th ed. 1955 may be consulted for the form and fulness of the names of composers, etc. Besides the composers under whom the main entry is made, it is sometimes found useful to provide added entries for national anthems, folk songs and prayers. The arrangement of all these entries may be in one alphabetical sequence if a dictionary catalogue is maintained; but a classified arrangement by a given instrument or musical form is more advantageous.

In cataloguing non-music records, the need for making subject entries is recognised, e.g. a record of bird or animal sounds will be referred to by the names of birds or sounds rather than the recorder's name. So is the case with language teaching and learning records. When a classified catalogue is compiled for these records, the main entries will be arranged by the notation and the index entries may contain a reference to the class notation and the accession number of the record as well, so that direct access to the records, which are usually arranged by the accession order, is ensured.

The Music Library Association and the American Library Association Division of Cataloguing and Classification have issued a '*Code for Cataloguing Music and Phonorecords*' in 1958, which offers satisfactory guidance in cataloguing both musical works and gramophone records.

FILMS. The increased emphasis on the use of audiovisual aids for educational purposes has placed additional importance on the cinematograph film as reading material in modern libraries. In some libraries, where films are acquired in good number, a special film library and a separate film catalogue are maintained.

Films are usually well known by their titles and the main entry for a film should, therefore, be made under its title, with added entries for the subject treated and for the producer, director, cameraman, musical director and other collaborators provided such entries will be of real help to the users of the catalogue.

The body of the entry should contain information on:

- (1) Country of production,
- (2) Year of release,

- (3) Format (16 mm. 35 mm. etc.),
- (4) Length and projection time,
- (5) Type (Sound or Silent),
- (6) Colour (if other than black and white),
- (7) Script,
- (8) Accession number and class number,
- (9) Material—inflammable/non-flammable.

If the film is acquired as supplementary reading to the text of a book, this fact must be mentioned. If there will be only a handful of films in a library, their catalogue cards may as well be amalgamated with the general catalogue of the library, but marked 'film' at the end of the title, or cards of different colour may be used for entries for films, so that they may be readily distinguished from cards for books.

International standards for film cataloguing, evaluation, and data as to availability were discussed by the United Kingdom National Commission for UNESCO in England in 1953 and at a conference on International standards for Film Cataloguing convened by the United States National Commission for UNESCO in Washington in the same year. The decision to adopt the rules of the Library of Congress and the British Film Institute as a basis for universal standards for descriptive catalogue entries was considered by UNESCO. The Cataloguing Committee of the Aslib Film Production Librarians Group has reached a remarkable measure of agreement, and only two alternative rules have had to be formulated. This is obvious from the *Film Cataloguing Rules*, Aslib, 1963.

MICRO FILMS. Microfilmed copies of books and periodicals have been gradually coming into use because of (1) lack of space in libraries, (2) rarity and deteriorated condition of books, and (3) necessity to supply copies of extracts and articles from originals to distant libraries. Some American librarians like Fremont Rider anticipated that a day will come when printed books will be rare and microfilmed copies of them common and plentiful in libraries. But the day is far distant.

"Cataloguing of microfilm is not very different from that of the originals they reproduce, consisting mainly of additions describing the physical form of the films and the technical problems which that form involves."⁹

The catalogue entry for a microfilm will conform to the same pattern as for the original book, with the following additional information on the body of the card:

- (1) if the copy is positive or negative;
- (2) full collation of the original;
- (3) number of reels, if more than one;
- (4) length of the film, in feet;
- (5) width of the film, 16 mm./35 mm. in order to adjust the type of reader;
- (6) manufacturer's number in his catalogue or list;
- (7) and the word 'MICROFILM' stamped boldly on the top or across the card in a distinctively coloured ink.

The microfilms are best preserved in metal (aluminium) containers and filed in the numerical order of their accession numbers, which will reduce their shifting to the minimum. These accession numbers must be written on the entry, as a means of quick location.

COINS. Some libraries specially devoted to numismatic, historical and antiquarian studies, acquire coins as original sources of information. Cataloguing the coins is a specialist's job, because of the difficulties involved in deciphering the script and emblem on the coins. No specific directions are available in the joint code on cataloguing coins.

The cataloguer will do well to enter the individual coin under the name of the country, followed by the name of the ruler, with the dates of his reign. This procedure has the advantage of bringing the entries for coins of a country or nation together. They can then be arranged alphabetically by the name of rulers, or chronologically.

The title must be provided, as, Gold/Silver/Copper/Alloy coin, followed by date of mint and value if known. The collation should furnish information on the circumference, facts on obverse and reverse and weight in grams or fine ounces.

Added entries for names of rulers may be made, if important. Catalogues and descriptions of collections of coins of various rulers of a country or of different countries may follow the code rule for collections and be entered under the collector or library, as the case may be.

Further guidance on the descriptive cataloguing can be had from the standard catalogues of coins in the British Museum and other large libraries.

REFERENCES

1. Robert L. Collison. "The Cataloguing, Arrangement and Filing of Special Material in Special Libraries," *ASLIB*, 1950, p. 1.
2. Henry Guppy. *Rules for the Cataloguing of Incunabula*; 2nd ed. rev. reprint 1947.
3. The A.L.A. Code is for author and title entries only. The *area* covered by a map is certainly not the author nor is it always the filing word of that. If entry is to be made under the place name, which is surely a subject entry, it would be appropriate to have a separate catalogue of maps, specially, if the collection is of any size.
4. Robert L. Collison. "The Cataloguing, Arrangement and Filing of Special Material in Special Libraries," *ASLIB*, 1950, p. 53.
5. William Jerome Wilson. *Manuscript Cataloguing*. Traditio, N.Y., Fordham University Press, 1956, v. 12, p. 468.
6. Evelyn Hensel. "Treatment of Nonbook Materials," *Library Trends* Oct., 1953, p. 188.
7. Library of Congress. *Rules for Descriptive Cataloguing*. Washington, 1949, p. 75.
8. Robert L. Collison. "The Cataloguing, Arrangement and Filing of Special Material in Special Libraries," *ASLIB*, 1950, p. 34.
9. *Ibid.* p. 28.

ARRANGEMENT, FILING, GUIDING OF CATALOGUE AND INSTRUCTIONS FOR ITS USE.

THE catalogue entries are made according to the form of catalogue decided. But the mere making of main and added entries for a dictionary catalogue and main and index entries for a classified catalogue will not produce the results desired, unless the cards are arranged so that quick and convenient reference is possible.

In the case of a dictionary catalogue the entries are arranged either in a strict alphabetical order or with some modifications under certain groups, introducing the element of classification in order to render the arrangement more logical. There is ample guidance furnished by C. A. Cutter in his *Rules for a dictionary catalogue*. The A.L.A. has published the *Rules for filing catalogue cards*, 1942, which is mostly based on Cutter's rules. If the same heading is used as author, title and subject, it is desirable to follow the order, author, subject and title, e.g.,

Jawaharlal Nehru.

Discovery of India.

JAWAHARLAL NEHRU.

Jawaharlal and Gandhi

There are two methods for alphabetisation: (1) letter by letter and (2) word by word. The first is called 'all through' and the second is known as 'nothing before something.' It is preferable to adopt the 'word by word' method in which the unit is the word and not the letters, e.g.

Letter by letter arrangement	Word by word arrangement
New	New
Newark	New Delhi
New Delhi	New London
Newel	New England
New England	New York
New London	New Zealand
Newly	Newark
Newness	Newel
News	Newly
New York	Newness
New Zealand	News

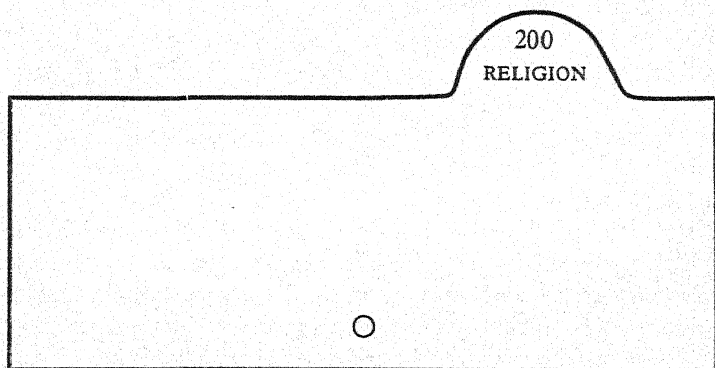
In the case of a classified catalogue the arrangement of the main entries is according to the class number or symbol assigned to each entry. The order of arrangement can be called numerical or symbolic. It is far easier to evolve the arrangement of these entries, each class number determining its place quite specifically in the hierarchy of the classification system. Arrangement of entries within a class cannot be determined by the notation of that class, as the cards for several books on the same subject will have the same class notation. It will leave open the choice of arrangement, which can be decided on the need existing for it. The arrangement usually adopted is alphabetical by authors and if the author has more than one work classed under the same notation the sub-arrangement is by the title; but other modes of arrangement within a class are also possible: (1) chronological order by date of publication; (2) inverse chronological order in the case of scientific and technical books; (3) geographical order by country or locality; (4) by language; (5) by form in literature. In order to maintain consistency, no two different modes of arrangement should be adopted in arranging the cards of a single class.

If any doubts were to arise a reference to the schedules of the classification scheme would easily determine the location and order. The index entries are arranged in alphabetical order. Authors, titles and subjects may be mixed together and arranged in one sequence or in separate sequences.

The quickness with which the desired catalogue entries are located, depends on the extent of guide cards placed in the

catalogue. A guide card is a card with a projecting edge or tab on which a letter or phrase is written or printed. These guide cards are available in sets of alphabet and classes. The tabs are protected by celluloid or xylonite in order to keep the letters or numbers from fading due to wear and tear. One of these guides is lettered "How to use the Catalogue" and below the tab, specific instructions are printed. One such guide card is placed in front of each tray, so as to attract the attention of the user.

In the case of classified catalogues, a guide card should be provided for each major class number as well as for each one of its subdivisions used in the catalogue. A guide card should display the class number and the subject heading and scope. If there are a large number of cards under a single class number, alphabetical or chronological guide cards must be used liberally.



GUIDE CARD

Spacing of guide cards is a matter for individual decision for libraries. The larger the catalogue, the greater is the need for frequent guides in the catalogue. These guide cards not only save the time of a reader in locating a desired entry directly and quickly, but reduce unnecessary wear and tear of the catalogue cards, whose longevity is thereby increased.

In alphabetising, filing and guiding, accuracy is required to an extraordinary extent. The value of a catalogue card is only proved when an entry is readily found in the midst of thousands

of cards. Therefore, accurate and consistent filing of these cards will alone bring forth the desired results.

The work of alphabetising and filing of catalogue cards should not be entrusted to persons who have not been disciplined in accurate methods. Before a card is filed, it should be reviewed as it stands on the self-locking rod to detect any error in alphabetisation.

Keeping the catalogue up-to-date is possible by filing the catalogue cards at the time a book is made ready for circulation as well as by taking out the cards for books withdrawn from circulation. Errors of inconsistent headings, different class numbers for similar books and varying forms of sub-division of subjects are brought to light when they are filed if they had escaped at the time of their preparation. This final job connected with the making of a catalogue has, therefore, to be done with all care and responsibility to ensure satisfactory working of the catalogue.

When all the catalogue cards have been properly alphabetised and inserted in the catalogue trays of the cabinet with appropriate guide cards, the method of handling the various cards for the same book filed in different places or trays requires to be made clear to the public, for whose use they have been made and filed.

The layout of the catalogue, its internal divisions and location of entries, should be explained in simple terms. As there is a rule for every item of work connected with the production of a catalogue, the instructions for the public in the use of the catalogue should reflect the applications of the rules by furnishing concrete examples of how to find a book, under the author's surname, under its subject or subjects, under its title, under its related subjects. The public should feel that the consultation of a card catalogue is no more difficult than referring to a word or term in a dictionary or encyclopedia.

Whatever may be the standard of perfection aimed at and achieved in compiling the catalogue, the public, who are expected to use it, still find the card catalogue to be more complex than a printed catalogue. Perhaps, the printed book catalogue appears self contained. When the reader opens the book catalogue, he finds instructions on the system of classification adopted for arrangement of books on shelves and the order in

which he will find the entries in the catalogue. The indexes at the end of the catalogue entries provide further facility to the reader in his task of location and identification.

But a dictionary card catalogue, by virtue of its physical size and shape, its unit cards, its cross references, and its complicated arrangement following the 'word by word' principle needs to be fully explained.

1. The card catalogue is a record of books in the library's collection.

2. Each book is represented by one card under the name of the author, one under its title, one under the name of its subject; if a book deals with more than one subject, there are as many subject cards as the number of subjects contained in it; if the book contains more than one work of the same author or works of different authors, there are additional cards.

3. Besides these author, title and subject cards, there are cards under the names of collaborators, i.e., editor, translator, joint author, commentator, etc.

4. There are cards which direct the reader from one heading to another. They are used to direct the reader from a heading which the cataloguer might have used for a particular book but which he has in fact not used because he has preferred a synonym, a combined heading or a term denoting a related subject. These are reference cards, which bear no notation. These reference cards are made for names of persons, subjects, and occasionally for titles.

5. There are alphabetical guide cards at convenient places and each tray in the cabinet is provided with a label indicating the inclusive range of cards contained in it, e.g., 'A-AE.'

6. If the author is known, look under his name, i.e., surname, followed by forenames or initials, e.g., Shakespeare, William, Wells, H. G.

7. If the author is an oriental writer, usually look under his personal name, followed by other parts of his name, e.g., Narayan, R. K., Rajagopalachari, Chakravarty, Lin Yu Tang, But there are a few oriental writers, who are better known by their family names or surnames. These are entered under their family names, followed by the other parts of the name, e.g., Gokhale, Gopal Krishna; Gandhi, M. K.

8. If the name of the author or the title of the book is

unknown, look under the name of the subject on which you want material, e.g. if books on Television are wanted, look under Television; if there are books in the library's collection on the subject they will be found. The heading 'Television' will be written or typed distinctly, in block letters, or coloured ink and the author and title of the book given below on the card.

9. In case of fiction, look under author or title of the novel or story desired, e.g. Tolstoy; Anna Karenina; Tale of Two Cities, Dickens.

10. If a work is known to belong to a series and if its exact author and title are unknown look under the name of the series as heading. If the volume is in the collection, it will be found entered on the series card, e.g. Story of the Nations. Lanepool. India.

11. Look up the names of persons, for their biographies, autobiographies, diaries, and memoirs entered as headings on cards.

However helpful may be the written instructions to the public in the use of the catalogue, the reader will still need the personal guidance of the library staff. The individual attention and personal guidance given to the reader is a sure step to better appreciation and use of the library by the public. The foundations of purposeful and effective reading are well laid in a junior library, where young readers should be given proper orientation in the use of catalogues and books, with the hope that when they become adults, they will become self reliant in a larger measure.

EDUCATION AND TRAINING OF CATALOGUERS

SURVEYS of teaching methods of cataloguing and classification have been conducted in the United States and to some extent in England. The idea was to arrive at a satisfactory method of teaching and to provide a comprehensive curriculum of cataloguing studies in order that good cataloguing personnel might be made available to libraries, whose cataloguing problems could be handled with realism. The Humeston survey (1951)¹ and the Pettus survey (1952)² afford interesting and useful data on the content and method of teaching cataloguing. There has existed diversity in the methods as well as in the content of curriculum. But one common problem that has been before the teachers of cataloguing and that is yet to be solved is how much emphasis must be laid on (1) the principles and (2) how much on the practice of cataloguing. One section of teachers believe that the old pedagogic method of teaching by the rules of catalogue codes should be given up, as it renders cataloguing dry and unintellectual to the students. The students ultimately become more mechanical than sensible cataloguers and that is why cataloguing has not attained the same level of recognition as other similar intellectual activities before the scholarly world. The other group of teachers believe with equal conviction that the proper understanding of the rules in the catalogue codes is the core of the study. If the rules are explained, about their purpose, and the context of their application to the students, they can compile satisfactory catalogues. After all the reader does not care to go into the intellectual calibre of a cataloguer, but tests it by the standard of efficiency attained and displayed in the catalogues which he uses.

This controversy is based on cataloguing tradition. Professor P. S. Dunkin of the Graduate School of Library Service, Rutgers

University, declares that "Crisis demands not a restatement of tradition but a broad new outlook." Instead of a veneration for tradition, cataloguers should develop a "creative scepticism." He opposes the old form of drill and attention to technical details, which detour students from concern with the real problems of cataloguing. His proposed programme of instruction would involve, in addition to other things, introduction to principles in a few lectures, using audio-visual aids, and actual cataloguing in libraries which will work in cooperation with the library schools.³

New concepts on teaching cataloguing are coming up in recent years in an endless stream. It is almost impossible even for an up-to-date school of librarianship to discard the basic concepts of cataloguing in its curriculum, simply because they happen to be old. It seems to us, therefore, that in teaching cataloguing, balance between the theory and practice must be maintained.

A satisfactory course of instruction on the subject of cataloguing to post graduate students undergoing a year's course at the University Schools of Librarianship should include lectures on:

1. Nature, scope, and functions of library catalogues.
2. History of catalogues and cataloguing codes.
3. Varieties of catalogues and their distinguishing characteristics.
4. Arrangements of catalogues and rules of filing.
5. Personal author and corporate author.
6. Titles as main entries.
7. Need for added entries.
8. Descriptive cataloguing — standards and purposes.
9. Subject cataloguing.
10. Relation of classification to subject cataloguing.
11. Relation of cataloguing to other branches of library administration.
12. Problems of cataloguing foreign language books.
13. Cooperative cataloguing, union catalogues.
14. Reclassification and re-cataloguing.
15. Costing cataloguing processes.
16. Maintenance and editing of catalogues.

17. Mechanical appliances used in processing and duplication of cards.
18. Studies of catalogues in relation to reader approach and use; idealism versus pragmatism.
19. Relation of catalogues to bibliographies.
20. Cataloguing of special materials.
21. International cataloguing practice.
22. Scholarly background to cataloguing work.

The foregoing are some of the more important topics on which the students of cataloguing should receive adequate instruction. The limited duration of the course of a year will indicate the desirability of concentrating on basic issues in cataloguing.

Besides the theoretical study, the students should be given ample opportunity to do actual cataloguing of different types of books, at least for an hour a day and should be able to participate in various other processes, like duplication, search, verification, alphabetisation, arrangement, filing and discarding, etc.

The prevailing practices in a library or libraries which the students observe during their course influence to a large extent the standard and performance of these technical services to be done by them elsewhere. As no two libraries have exactly identical procedures or staff manuals, methods and procedures in practical cataloguing are bound to differ.

Finally, it must be admitted that any amount of theoretical study and intensive practice, will not shape a student into a good cataloguer, unless he has the aptitude and love for the work. The teacher should be able to observe the interests of the students and direct them to appropriate fields of specialisation in library work. An inquiring mind, a retentive faculty, a disciplined adherence to rules, an inherent capacity to be at home in the midst of books, old and new, and a spirit of service to the reader are natural traits in a cataloguer. "But a cataloguer must be something more than a scholar and a man of the world; he must be an organiser, an ardent and patient worker, and the possessor of more than the usual modicum of tact, commonsense and good humour."⁴

The education and training of cataloguers should, therefore,

be closely linked or shaped in conformity to these ideals and traditions of cataloguing practice. It is high time that the library administrators realise the value of cataloguing and make the cataloguing positions sufficiently attractive so that young men and women of high intellectual calibre are attracted to the study of cataloguing.

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DOCUMENTATION: AN EXTENSION OF CATALOGUING AND CLASSIFICATION APPLIED TO ISOLATES

DOCUMENTATION is a term which has recently been applied to the handling of micro units of thought, specially in the fields of science and technology. It is the intensity with which every idea on every page of an article on a related subject is recorded and coded that distinguishes the work of documentation from traditional cataloguing. A. D. Osborn remarks that a documentalist is a "Perfectionist Cataloguer."

Mortimer Taube says "Documentation as the designation of the total complex of activities involved in the communication of specialized information includes the activities which constitute special librarianship plus the prior activities of preparing and reproducing materials and the subsequent activity of distribution."¹ He holds the view that publishing activity is part of documentation, for all printed material is published with the object of distribution to specialists. The American Documentation Institute has as its object the advancement of the principles and techniques of recorded information.

There is a clear statement about documentation, what it is and what it does and what it aims at in the outline of the course on documentation adopted by the Graduate School of Library Service, Rutgers University.

"Documentation is the identification, recording, organization, storage, recall, conversion into more useful forms, synthesis and dissemination of the intellectual content of print and other recorded materials, in relationship to the specialized needs of particular users and uses. The librarian initiates subject analysis in the cataloguing process, but when he moves into the intensive handling of the ideas contained in every page of every source he starts to function as a documentalist. And since the conversion or inversion into new forms is prerequisite,

and the masses of objects to be handled is much greater when every idea and every page of every article must be subject to recall and manipulation, and since the transmission of information is requisite, the documentalist must be much more interested in the materials handling, converting, and transmitting systems than must the librarian or bibliographer who supply the raw material to the documentalist."

There is yet another brief definition of Documentation as "the group of techniques necessary for the ordered presentation, organization and communication of recorded specialised knowledge, in order to give maximum accessibility and utility to the information contained."²

Two basic types of bibliographical organization are (1) organization for 'retrieval' of information already known to the enquirer more or less exactly, and (2) organization for 'dissemination' by which enquirer can be kept informed of advances made not only in his special field of knowledge but in the related fields as well. Large collections in libraries containing the recorded information of use both to the general reader and the specialist have been classified, catalogued, indexed and abstracted by adopting the conventional library methods. These methods appear to be large scale operations, which have only partially served the needs of the highly specialised investigators in science and technology who require "pin-pointed" information of absolute specificity. Several industrial and technological establishments realised the necessity of developing their own specialised bibliographical services. The organization for specialised use of the innumerable scientific and technical reports and bulletins published during the last decade resulted in the formation and functioning of documentation centres, largely manned by scientific personnel. Their experience in the retrieval and dissemination of specialised information indicated that the ordinary book classification and cataloguing techniques if adopted for sorting and presentation of research reports, patents and other scientific data were uneconomic and "the grouping, as established by the classification system is at cross purposes with the search requirement. This means in practice that the classification scheme fails to provide some one grouping which may be consulted to meet the search requirements."³

The realisation of the limitations of the Dewey Decimal Classification even in its application to books stimulated librarians and documentalists to develop the Universal Decimal Classification. The U. D. C. also failed to get over the limitation of rigid combinations of concepts and ideas. Several U. D. C. numbers were necessary to be provided for a single patent in order to establish the relationship between generic and specific concepts. These sets of notations were not only time consuming but sometimes confusing to the user.

At this stage Dr. Ranganathan seized the opportunity and provided a classification with faceted notation. This is called Colon Classification and further researches into "Depth Classification" are being continued to help the organization, presentation and correlation of micro-units of thought. "Ranganathan, through his system of facets, main classes, divisions, etc. has contributed greatly in turning the spotlight on elements of rigidity in the U. D. C. and pigeon-hole classification systems and by so doing has pointed the way to coding systems whose flexibility corresponds to the complexity of the subject contents of present-day scientific and technical papers."⁴

It is, then, quite likely that a synthetic classification with complete autonomy for the classifier can really be helpful in presenting the information in the form suited to the specialists. The classified catalogue, based on such a classification can very well indicate further development to the documentalist. Can we call documentation 'subject bibliography of the hour or the moment'?

"Bibliography can hardly exclude cataloguing and indexing; this does not make a bibliographer a librarian, but high though the title, such as Director, and whatever else she or he does, she or he is not a librarian who is not, or is not able or at least willing to be a cataloguer and indexer."⁵ Librarianship by tradition and practice was associated with only the collection, preservation, and indication of literature to which new material "scientific and technical reports" and non-book material like films and gramophone records have been added by necessity. The new technique "documentation", which has as its sole aim the speedy provision and presentation of current information, chiefly in the fields of science, technology and industry, in a "pin-pointed" manner, has been boosted out

of all proportion, overlooking the basic fact that it has its origins and it has developed from cataloguing and classifying which has been accepted by great and small librarians in the past and present, as the core of the profession. Because of the growing tendency of some librarians to belittle and decry cataloguing and classification, in preference to mechanical administration, and because of the failure of traditional methods of classification and cataloguing to satisfy the scientists, documentation, the offshoot of librarianship has gained such importance as to render librarianship less intellectual in the eyes of the scientists. J. H. Shera states "documentation lies at the very heart of librarianship, and the primary responsibility of the librarian is to make of himself an expert in bibliographic organization. Let librarians then, apply themselves to the problems of bibliographic organization, become once more the acknowledged leaders in the largely uncharted world of subject bibliography, and in the stern discipline of documentation, not only achieve a new professional self-respect but rediscover their true purpose in society."⁶ The above view of documentation and librarianship, would imply that librarianship, which certainly includes classifiers and cataloguers, has lost its significance and accredited place in society. Society, specially the world of learning and scholarship, is not solely or wholly constituted of scientists and industrialists, who form a small part of it. Documentation, as conceived, can under no circumstances be a substitute for library cataloguing and classification. The chances of documentation centres displacing libraries are far remote.

It seems appropriate and interesting to reproduce a few of the assumptions of Metcalfe, which need thought and discussion: (1) "one is that there is no relevant difference between librarianship, documentation, and bibliography, and (2) another that bibliography or cataloguing or indexing, with reference work as another form of literature and information indication, are the distinguishing characteristics of librarianship, bibliography and documentation as a profession, and (3) that for subject indexing, cataloguing, bibliography, and documentation there can be and must be found a commonly accepted body of theory.... and that this must be a theory of their practice."

Cataloguing practice, specially subject cataloguing of books

and periodicals and the arrangement of various entries in the catalogue of a library, is certainly a sound background to the understanding and practice of documentation. Cataloguing, as has already been observed, aims at the communication of ideas embodied in books to readers in libraries, while documentation goes a step further in that these ideas in periodical publications, which are more current than those in books, are manipulated and synthesised into more useful forms, with the help of some mechanical aids, like machine-sorted punched cards, electronic machines, etc. "All the steps in classification from facet analysis to translation of isolate ideas into isolate numbers should be done by a classifier before the coding of numbers for the machinery. The only step in classification not needed by machinery is that of arranging the facets in a preferred sequence and synthesizing the isolate numbers and the basic class number into the class number."⁸

In conclusion, we may state, that there is so close an identity of aims and operations between cataloguing, classification and documentation that it is difficult to draw a line of demarcation which will indicate where cataloguing stops and documentation begins.

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5. John Metcalfe. *Information Indexing and Subject Cataloguing*. N.Y., Scarecrow Press, Inc., 1957, p. 264.
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7. John Metcalfe. *Information Indexing and Subject Cataloguing*. N. Y., Scarecrow Press, Inc., 1957, p. 264.
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CATALOGUE CARDS, THEIR STYLE AND REPRODUCTION METHODS

THE entries in a catalogue are designed to perform certain functions assigned to each one of them. Therefore, the parts or items of information included in an entry are influenced by those considerations. The heading in each entry is the leading part. On the line of heading the call number of a book is included and written on the top left corner in alphabetical arrangement of the entries and above the heading in a classified or numerical order. As one of the aims of an entry in a library catalogue is to help in the location of a desired book on the shelves, it is obligatory that these call numbers find a place prominently and legibly on them.

The author entry, by agreed usage, will consist of a uniform style of author heading, usually surname, followed by forenames in the case of occidental writers and personal name followed by other parts of the name, in the case of oriental writers. On the line below, the title of the book, as on the title page, is given. If there are not more than three collaborators they are mentioned as a part of the title group, separated from the actual title by a semi colon. The edition is also stated, unless it is the first. The next group is the imprint consisting of place of publication, name of publisher, and date of publication. Then follows the collation of the book, which is given as a separate group commencing at the second indention. If a book warrants it, special information about it may be given in a note in another group. Sometimes it may be necessary to provide contents as a group, when the title is not explicit or is composite in nature. Whenever the author entry is the main entry for the book, all the secondary entries which the cataloguer has decided to make are indicated in it at the bottom of the catalogue card in order to serve as a guide to the catalo-

guing department in the making and verification as well as withdrawal of these entries. Excepting this last part, known as tracing, the body of the catalogue card contains only such information as is vital to the reader for identification, location, choice, and study.

The secondary entries contain on the line of heading the call number and the appropriate heading (title, collaborator, subject etc.) and the body of the card displays select items from the main entry in secondary fullness, because the heading of each entry and the call number of the book satisfy a large number of the users of the catalogue in their approach to books. e.g. Main entry.

1	3	4		
320.1	Laski, H. J.			
2	5	6	7	
L34	Grammar of politics; 5th ed.		London.	
	8	9		
	Allen and Unwin, 1948.			
	10			
	xxvii, 672p., 21cm.			
	11			
	1. Political Science—Theory. I. title.			
Call No.	(Class No. 1	Imprint (Place 7, Publisher 8		
	(Book No. 2	Date of publication 9)		
Author	(Surname 3	Collation 10		
heading	(Forename in secondary			
	fullness 4	Tracing 11		
Title	5, Statement of ed. 6.			

Secondary entries.

Subject.

320.1	POLITICAL SCIENCE—THEORY	
L34	Laski, H. J.	
	Grammar of politics; 5th ed.	London,
	Allen and Unwin, 1948.	

Title.

320.1	Grammar of politics.	1948.
L34	Laski, H. J.	

The reference entries are made from one heading to another and hold good for all books that belong to the headings in question. Therefore, these reference entries contain only three

parts, (1) the heading referred from, (2) the direction see or see also, and (3) the heading referred to. The call number and the usual items of information about a book, which are present in the body of the regular entries are conspicuously absent in these reference entries.

Reference entry "see" type

POLITICAL ECONOMY, *see*,
ECONOMICS.

Reference entry "see also" type.

ETHICS, *see also*,
BEHAVIOUR.

The style of a catalogue card which embodies the essential information about a book should be such as to make it easily intelligible to the reader when using the catalogue. Cataloguing tradition has become established with regard to the information that should be incorporated on a catalogue card. Although individual libraries adopt slightly varied standards of details on a catalogue card, it can be seen from the various specimens given below, that with regard to essential details, like author, title, subject, form and call number, there is uniformity.

1. L. C. CATALOGUE CARD. (Printed).

Rose, Frank Xavier, 1914—

Young people's book of jet propulsion. Rev.
and enl. ed. New York, Lothrop, Lee and
Shepard, 1950.

163p. illus., port. 21cm.

1. Jet propulsion. 2. Rockets (Aeronautics).
I. title.

TL709. R6 1950 629.13338 50-5805

○

Library of Congress 10

2. U.P. AGRICULTURAL UNIVERSITY LIBRARY CATALOGUE CARD (Typed)

025.3 Mann, Margaret.

M28 Introduction to cataloguing and the classification of
books; 2nd ed. Chicago, American Library Association, 1943.
ix, 276 p.

1017 1. Cataloguing. 2. Classification (Books).
1. title. ○

3. WILSON CARD. (Printed).

Rose, Frank Xavier, 1914—

Young people's book of jet propulsion. Rev.
and enl. ed. Lothrop, 1950.
163p. illus.

First published 1948. The 1950 edition has added new material on seven Air force planes, four Navy planes and one flying test tube.

"The story of American jet-and rocket-powered aircraft, from its invention before the last War through its improvement during the War and after, to its present status. Illustrated with more than 50 halftones displaying the technical features of each model." Retail bookseller.

1. Jet propulsion. 2. Rockets (Aeronautics)
I. Title. O 629.13338
2-17-50 (W) The H. W. Wilson Company.

4. COLUMBIA UNIVERSITY LIBRARY CARD. (Typed).

025.3 Mann, Margaret

M282 Introduction to cataloguing and the classification of
books; 2nd ed. Chicago, American Library Association,
1943. ix. 276p. illus., 24 cm.

"References" at end of most chapters.

O

CATALOGUER'S NAME OR INITIALS

TRACING ON MAIN ENTRY (REVERSE OF CARD)

CATALOGUING O
CLASSIFICATION-BOOKS
American Library Association

The items which are necessary to be provided on a catalogue card, are:

1. *The Call Number*, consisting of the class number and the author number, showing the exact location of the book on the shelves. Specific and accurate call number ensures quick and correct location of the desired book.

904	Class Number	} = Call No.
D44	Author Number	

2. *The Author*, personal or corporate, responsible for writing the book. The author's name, if personal, follows the order surname, followed by forename or forenames in complete or secondary fullness. The author, if corporate (i.e.) a body or organization follows a different pattern, as it has no forename and surname but only a corporate name which is to be given fully, e.g.

	1	2	
<i>Personal Author.</i>	Dickinson, Lowes	Golding	1. Surname 2. Forenames in complete fulness
	1 Dickinson, L. G.	2	1. Surname 2. Forenames in Secondary fulness
<i>Corporate Authors</i>	India—Ministry of Education. Madras—Museum. Banaras Hindu University, Banaras. Ramakrishna Mission, Banaras. Red Cross, New Delhi.		

The corporate author is given usually under the name of the locality and sometimes under the name of the body followed by location. This order is determined by the catalogue rules, governing the different types of corporate authors. Therefore, a corporate author's name consists of two parts (1) name of locality, (2) name of body.

3. *The Title*, being an exact version of it as found on the title page of the book, but including a statement of the edition or editor, translation or translator and other collaborators like jt. author, illustrator, etc.

It should be noted that although the A.L.A. Catalogue rules define the title to include the name of the author, in actual practice the repetition of the author's name at the end of the title is considered not essential. In preparing the cards by writing or typing, the author's name need not be given as a part of it, even though printed cards adopt the practice of repeating the author's name as a part of the title.

Title, including a reference to reviser or editor, but omitting author's name, e.g.

Soule, Richard.

Dictionary of English synonyms and synonymous expressions, designed as a guide to apt and varied diction; rev. and enl. ed. by A. D. Sheffield.

Title, including a statement of the edition number only.

Day, Clive.

History of Commerce; 4th ed.

Title, including a statement of the editor only.

Dewey, John.

Intelligence in the modern world; ed. with an intro. by Joseph Ratner.

Title, including a reference to tr. and ed. in one.

Freud, Sigmund.

Basic writings; tr. and ed. with an intro. by A. A. Brill.

Title, including a reference to translation and translator.

Thyagaraja.

Songs; English tr. by C. Narayana Rao.

Title, including a reference to jt. authors by repeating the name of the first author and a selection of important authors.

Allen, John Stuart, and others.

Atoms, rocks and galaxies; a survey in physical science by J. S. Allen, S. J. French and C. L. Hearnshaw and others.

Title, including a reference to illustrator.

Stiles, H. E.

Pottery of the ancients; illus. by Marion Downer.

4. *Imprint*, which consists of 1. place of publication, 2. name of publisher (usually surname) and 3. date of publication.

Dewey, John.

Experience and education.

N.Y. Macmillan, 1938.

1 2 3

5. *Collation*, which describes the physical features of the book—pagination or volumes, illustration and size in centimeters is commonly given.

Beven, Bernard.

History of Spanish Architecture. N.Y., Scribner, 1939.

199 p., illus., maps, 21 cm.

6. *Series note*, contains the name of the series to which the book belongs with volume number if the publisher has assigned one to it.

Series note, vol. no.

Sharp, Dorothea.

Students' book of oil painting. N.Y., Pitman, 1938.

47p., illus., 22 cm. (Students' art book, 5).

The beginner should not confuse the number of volumes in which a book is published and the number of the book amongst other works in the series. The latter is given at the end of the series note, while the former is the first item of collation, when the book is in more than one volume.

7. *Notes*, about the origin and any bibliographical features not brought out by the previous 6 items in a catalogue card are given for certain books.

8. *Contents* are necessary to be given for certain books when the title is not fully comprehensive, specially when the book is in more than one volume. Follow the order of the table of contents.

9. *Tracing or Indication* of added entry cards and reference cards to be provided is usually given at the bottom of the catalogue card (L. C. Model) or on its reverse. L. C. model saves time in turning over the card, especially when cards are typed or hand written.

10. *Capitals, Punctuation, Figures* are to be used when necessary and in accord with grammatical practice. Prefer arabic numerals to roman ones, which are used to designate rulers, kings, princes, popes and similar dignitaries.

The standard catalogue card is of the dimension 12.5 cm. in length and 7.5 cm. in height. It is filed erect in a drawer of the card cabinet by means of a uniformly punched hole at its bottom through which the self-locking rod passes and secures the cards in position. The cards are supplied to the specification by library supply houses. There are blank and ruled cards. There are light, medium and heavy weight cards. It is advisable to choose medium weight quality and ruled cards if the cards are written and blank cards, if they are typed.

The skeleton of a complete catalogue card 12.5 cm. \times 7.5 cm. given shows the order and position of the items, normally included in a catalogue entry. It is suggested that the accession number of the book, though it has no bearing on the cataloguer's technique, may be given on the main entry at the bottom right

hand corner or on the back if many, to facilitate identification of copies or editions by the staff.

SKELETON OF MAIN ENTRY CARD

Call No. Author's surname, forenames.
 Title.....
; edition. Place, Publisher, Date.
 Collation.....(Series note)
 Notes.
 Contents:—
 Acc. No. 1. Subject. I. editor. II. title.

The printed unit cards in general use in the U.S.A. contain fuller details, while the cards made by individual libraries maintain a distinction between main entry and added entry cards by giving a shortened title and omitting all or part of imprint and collation. This practice is followed in many British and Indian libraries and has much to commend.

SKELETON OF ADDED ENTRY CARD FOR EDITOR

Call No. Editor's surname, Forenames. Abbr. ed.
 Author's surname, forenames.
 Title.....Date.

SKELETON OF ADDED ENTRY CARD FOR TITLE

Call No. Title.....Date
 Author's surname, forenames.

SKELETON OF ADDED ENTRY CARD FOR SUBJECT

Call No. Subject heading.
 Author's surname, forenames.
 Title.....
 Place, Publisher, Date.
 Collation.

The cataloguer should bear in mind that the object of the catalogue is to save the time and trouble of the readers in a library in the use of books. The catalogue cards made by him should perform this function. The best way for a cataloguer to make the catalogue cards which will satisfy the user is that he visualises the kind or group of readers for whom the book is being catalogued. The application of the rules in cataloguing the books comes only after and the rules tend to simplify the catalogue and to maintain uniformity, accuracy and consistency.

The regular procedure in practical cataloguing of a book is (1) read the title page carefully, (2) glance through the table of

contents, (3) skim through the text, in order to obtain an accurate knowledge of the subject of the book, (4) decide upon the various entries or cards required to be made for the book (i.e.) the main entry and the added entries.

Generally a book of non-fiction requires three to five cards and a book of fiction and literature, two cards.

The need for reproduction of catalogue cards is obvious, in order to provide entries in the catalogues to meet all possible approaches to books by readers. The methods of card reproduction are several, ranging from handwriting to xerography. Every method has its own advantages and disadvantages, but in choosing one of them, the requirements of the library, of a few or a large number of catalogue cards should carefully be studied. A small town library with no branches, will not require more than one set of catalogue cards for its catalogue; while a large city central library with a number of branches and mobile libraries will need several sets of catalogue cards, besides the number required for the master catalogue. As library budgets are limited, the equipment for card reproduction, which can justify the investment on it, should be chosen. "Perhaps the cheapest is the flat bed duplicator which can be bought for about £3-15-0d; such a machine could produce good copies, filling the whole of a 5 × 3 in. card. At the other end of the scale are such installations as xerography coupled with offset lithography."¹ The typewriter, which is commonly used in libraries for reproduction of catalogue cards in India is slow and expensive in its output. It is time to discard copy-typing of cards and thereby release the funds for the provision of some kind of card reproduction equipment.

The chief varieties of duplicating machines adopted in libraries for reproduction of catalogue cards are:

- (i) Wax stencil duplicators.
- (ii) Spirit duplicators.
- (iii) Offset Lithography.
- (iv) Metal plate addressing machines.
- (v) Stencil addressing machines.
- (vi) Spirit addressing machines.
- (vii) Microphotographic cameras.
- (viii) Xerography camera.

A full description of the performance of these machines is provided by Philip S. Pargeter and H. R. Verry in their books.² Indian libraries will find that wax stencil duplicators of Gestetner Limited or spirit duplicators, Banda Model 10 or Ditto Model 9D-20 are suited to their purposes and within their available resources.

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19

WORK OF PERSONAL AUTHORS

THE Draft Code Rules (CCR) are applied for the entries, furnished as examples, except that the division of entries into Main and Added has been maintained. Adequate need and justification exists for continued adoption of Main entry as distinguished from the Added entry. This has been fully explained in chapter 5.

"Broadly speaking, most entries prepared for personal authors under CCR would fit in with entries already in any library which has been following the 'no conflict' principle. A major exception is in the matter of the Standard Title (CCR 7 and CCR 8) but the Committee has made these rules optional."¹ It will, therefore, involve little radical changes in the existing cataloguing procedures of libraries. The new rules may be implemented primarily for new authors and their works which libraries acquire and very limited effort need be made to change established headings.

The scope of each rule and its effect on adoption for an entry is explained wherever needed. References to corresponding A.L.A. rules are also provided with a view to assist cataloguers to become easily familiar with CCR.

1. GENERAL RULE.

a. Entry of the work of a person is made under the name of the person as author.

A personal author is an individual who is directly responsible for the production of a literary work.

A work is sometimes of a single personal author; sometimes of two or more persons working jointly; sometimes the works of other writers collected and edited by one or more persons under a collective title. In all these cases the authorship is fixed on the direct responsibility exercised by the persons, as writers of

their works. The name or names of persons who wrote the work, will ordinarily be found on the title page in almost all modern printed books. In all such cases, the task of the cataloguer in making the author entry is fairly easy, direct and simple, e.g.

SINGLE PERSONAL AUTHOR

Lewis, C. D.

Enjoying poetry: a reader's guide.

When the art or skill of a performer is exhibited, the performer is treated as the author of the work exhibited, e.g.

Cameron, W. R.

David Copperfield in copperplate; fortysix illustrations for the famous Dickens novel augmented by interpretative short passages taken from the original text.

In this example, the author chiefly responsible for the work is Cameron and not Dickens; the author entry, therefore, is made under Cameron. (c.f. Illustrator rule ALA. 19 E).

b. If the author is not named in the work but has been established from other sources, his name is supplied in brackets, e.g.

[Strindberg, August, 1849-1912]

Miss Julia.

2. WORK OF AVOWED AUTHORSHIP.

a. A work prepared by one person for another person in whose name it is presented is entered under the person who is purportedly responsible for it, with an added entry under the person who prepared it, e.g.

Gandhi, M.K.

To the students; speeches and writing arranged chronologically and presented by Nirmal Kumar Bose.

I. Nirmal Kumar Bose.

b. Entry for a work fictitiously or erroneously attributed to another person, or one attributed to the spirit of another person is made under the person who prepared it, with added entry for the attributed author, e.g.

David, John.

Sayings of a mystic, [attributed to Lal Didi of Kashmir];
edited and translated by John David.

I. Lal Didi

3. WORK OF JOINT AUTHORSHIP.

The scope of this rule covers a work produced by the collaboration of two or more persons, or representing an exchange (conversation, correspondence, debate, interview, symposium, etc.) between two or more persons, (cf. ALA rules 3-4). The distinction maintained between the works of joint authors and composite works in ALA rules is eliminated in CCR 3, as no useful purpose is served by adopting different treatments to them.

a. If one of the collaborating authors of a work is represented as the principal author, the entry is made under the principal author, with added entries for the collaborators, if not more than two and if mentioned on the title page, e.g.

Benson, Lyman.

Plant classification, with the collaboration of Jerome D. Laudermilk.

1. Laudermilk, J. D.

b. If none of the authors is represented as the principal author, and there are not more than three authors, the entry is made under the author named first on the title page or in the work, with added entries under the other authors, e.g.

Field, Mary.

See how they grow: botany through the cinema by Mary Field, J. V. Durden, and F. Percy Smith.

I. Durden, J. V. II. Smith, F.P.

c. If none of the authors is represented as the principal author, and there are more than three authors, the entry is made under the editor, if mentioned on the title page, or under the title, with an added entry for the author named first on the title page, e.g.

(i) Berger, Morroe, ed.

Freedom and control in modern society, written in honour of Robert Morrison MacIver by Gardner Murphy

and others; ed. by Morroe Berger, Theodore Abel and Charles H. Page. N.Y., Van Nostrand, 1954.

I. Murphy, Gardner.

(ii) Farm management, by

John D. Black, Marion Clawson, Charles R. Sayre, and Walter W. Wilcox, N.Y., Macmillan, 1953.

I. Black, J. D.

In the example (ii), the main entry is made under the title, because there is no editor for the work; while in the example (i) it is made under the name of the editor. There will be need for making a title-entry in the first case, whereas it is uncalled for in the second, as the title of the work itself takes the place of the main entry.

d. A report by a person of an exchange with another person or other persons is entered under the reporter, except when represented as chiefly the work of another person, e.g.

Purohit Swami.

Conversations with William

Butler Yeats.

I. Yeats, W. B.

4. ANTHOLOGIES AND COLLECTIONS.

a. An anthology or a collection, other than a series, compiled from the works of various authors is entered under the compiler or editor, if named on the title page, or under the title with added entries under the authors or authors and titles presented as may be desirable (cf. ALA 5A. which demands of the cataloguer subjective decisions of doubtful value is replaced by CCR 4).

Bentley, Eric. ed.

The Play: a critical anthology; one play each by Ibsen, Miller, Moliere, Rostand, Shakespeare, Sophocles, Strindberg, Wilde.

I. Ibsen, Henrik II, Shakespeare, William.

Five great modern Irish plays. 1940.

Carroll: Shadow and substance;

Lady Gregory: Spreading the News;
O'Casey: Juno and the paycock;
Synge: The play boy of the Western world and Riders
of the Sea.

I. Carroll, Lewis: Shadow and substance II. Synge, J. M.
Riders of the Sea.

b. A collection without a collective title is entered under the author of the work listed first on the title page, with added entries under author and title of the other works, e.g.

Bragg, William.

Science lifts the veil by William Bragg; the Microscope
by Allen Fergusson; Atoms and molecules by Robert
Robinson; Cosmic rays by P. M. S. Blackett.

I. Fergusson, Allen: the Microscope. II. Robinson
Robert: Atoms and molecules, III. Blackett, P.M.S.:
Curious phenomena of cosmic rays.

5. WORK OF CHANGING AUTHORSHIP:

a. A work issued in successive editions which may be prepared by different compilers or editors, or one of a type which is normally so issued—as a directory, encyclopedia, guide book, handbook, or other “standard” reference work—is entered under its title, with added entries under the compilers or editors of the individual editions when named on the title page. (cf. ALA 5E).

The distinction between a periodical and non-periodical directory is abolished with the result that the entry, according to CCR, is made uniformly under the title for both kinds of directories. This is logical, because the reader's usual approach to a directory is by its title rather than by the editor or compiler.

American Library directory, compiled triennially.
22nd ed., 1960; ed. by Eleanor P. Steiner-Prag.

Handbook of chemistry and physics,
a ready-reference book of chemical
and physical data;

41st ed. by C. D. Hodgman, 1959.

I. Hodgman, C. D.

Encyclopaedia Britannica, a new
survey of universal knowledge.

1959 ed. by Walter Yust.

Guide to reference material.

London, Library Association.

1959 ed. by A. J. Walford.

I. Walford, A. J.

b. If the original compiler's name forms part of the title of the later editions, the entry is still made under the title, e.g.

Stevenson's book of quotations,
classical and modern; 9th ed. 1958.

6. WORK OF UNCERTAIN OR DOUBTFUL AUTHORSHIP.

a. A work of uncertain authorship which is generally attributed to a particular person is entered under that person, with a note on the attribution and an added entry under the title, e.g.

Shakespeare, William.

Cromwell, the true chronicle historie of the whole life and death of Thomas Lord, a play published in 1602 and stated in the title to have been written by 'W.S.'

"Included in 3rd and 4th Shakespeare folios (1663 and 1685). The play has little merit and certainly not by Shakespeare." Oxford Comp. to Eng. Lit.

I. title.

b. A work attributed to different persons, or one of doubtful attribution, is entered under its title, with added entries for the attributed person, e.g.

Prithviraj Raso.

An epic history of the Rajput Emperor Prithviraj, variously ascribed to Chand Bardayi, Prithvi Bhatt, and others.

I. Chand Bardayi. II. Prithvi Bhatt.

EDITIONS, TRANSLATIONS, REVISIONS, AND RELATED WORKS

7. EDITIONS

a. Entry of an edition of a work is made under the author or title of the work, with added entry for the editor.

The scope of this rule includes the treatment of translators, annotators, illustrators, revisers, commentators, of original works. Added entries for them are made, if of reasonable importance.

Brown, J. D.

Manual of library economy; 7th ed. by R. N. Lock.

I. Lock, R. N.

Proust, Marcel.

Pleasures and days, and other writings; ed. with intro. by F. W. Dupee; tr. by Louise Varese, Gerard Hopkins and Barbara Dupee.

1. Varese, Louise II. Hopkins, Gerard III. Dupee, F. W.

b. An edition of a work issued under different titles is represented under the title of the original edition, except when it is best known under another title, e.g. 'Arabian night's entertainments' has been issued in different editions and under different titles—The Thousand and one nights, One thousand and one nights, Thousand Tales of Arabia. As the best known title of the work is Arabian night's entertainments, entry is to be made under this title. Reference from other forms of title to the form of title chosen for entry may be made, according to the need.

c. Editions of a work issued simultaneously under different titles are represented preferably under the title of the home edition or the edition received first in the library, e.g.

Davies, D. V.

Gray's anatomy, descriptive and applied,
33rd ed. 1962.

Goss, C. M.

Anatomy of the human
body by Henry Gray; 27th (centennial) ed. 1959.

In this example, the title of the home edition, i.e. Gray's Anatomy, descriptive and applied, is preferred for adoption. A reference from unadopted title may be made to the title chosen.

8. TRANSLATIONS.

a. A translation is entered under the author and the title of the original work, followed by the language of the translation in italics, with an added entry under the translator, e.g.

Tolstoy, Leo.

Anna Karenina, *English*
a novel; tr. from the
Russian by Constance
Garnett.

1. Garnett, Constance, tr.

In libraries, where foreign works are represented in translations only, omission of the original title on the entry is recommended, e.g.

Gorky, Maxim.
The Mother.

b. A collection of translations from various authors by a certain translator is entered under the translator, e.g.

Yasuda, Kenneth, tr.

Pepper Pod: classic Japanese
poems, together with original
Haiku; translations from the
15th century to the present.

9. REVISIONS.

a. A work which has been revised or brought up to date, but is issued under the name of the original author is entered under that author, with an added entry under the reviser, e.g.

Dana, J.D.

Manual of mineralogy; 16th ed.
revised by C. S. Hurlbut.

I. Hurlbut, C.S

b. But, a revision of a work if issued under the name of the reviser, is to be entered under the reviser, with an added entry for the author and title of the original work.

ALA 20 leaves it open to the cataloguer to decide if the main entry is to be under the original author or reviser. This is likely to result in lack of uniformity in entries, as each cataloguer will follow his own judgment in entering the work under the original writer or the reviser.

10. ADAPTATIONS.

A work written in another style or reconstructed in another literary form (an adaptation, paraphrase, dramatization, novelization, versification) is entered under the adapter, with an added entry under the author and title of the original work, e.g.

Lamb, Charles.

Tales from Shakespeare by
Charles and Mary Lamb.

I. Shakespeare, William

II. Lamb, Mary.

Shanta Rama Rao.

Passage to India by E.M.
Foster, a radio adaptation.

I. Foster, E.M. Passage
to India.

11. CONTINUATIONS, SUPPLEMENTS, RELATED WORKS.

a. A work of a person which continues, supplements or otherwise relates to a work of another person, but is published separately, is entered under its own author, with added entry under the author and title of the work. c.f. ALA 25.

Angel, J.L.

Troy: the human remains. 1952.

Supplementary monograph to Cincinnati University: Troy: excavations conducted by the University, 1932—1938; ed. by C.W. Blegen and others.

I. Cincinnati University. Troy.

b. A supplement, continuing or relating to another work of the same author, but published separately is entered with the other work, or as an individual work if it has an individual title.

Storer, T.I.

Laboratory manual for general zoology; 2nd ed. 1951.

"The manual follows somewhat the plan of the text of author's General zoology".

Mellor, J.W.

Comprehensive treatise on inorganic and theoretical chemistry.

16 v.

—Supplement II to Mellor's comprehensive treatise.

c. A work subject to entry under title, which continues, supplements, or relates to another work also entered under title, is entered with the other work, or as an individual work, provided it has an individual title; in the latter case an added entry is made under the title of the other work, e.g.

British veterinary codex,
1953.

—Supplement, 1959.

Cumulative book index; a world list of books in the English language ... supplementing the United States catalog.

I. The United States Catalog.

d. A continuation, supplement, or other related work which is published with the original work is entered with that work, with an added entry under its own author, title or author and title as may be required.

Lloyd George, David.

War memoirs.

6 v.

—index; comp. by George

Greer; pp. 3443-3531

1. Greer, George.

12. CONCORDANCES AND INDEXES.

a. A concordance or an index to a work or to the works of an author—as distinct from an index to the text of a particular publication—is entered under its compiler or title, with an added entry under the work concordanced or indexed.

Bartlett, J.

Complete concordance to Dramatic
works of Shakespeare.

I Shakespeare, William. Complete
Concordance to Dramatic Works.

b. An index to the text of a particular publication is treated as a supplement (c.f. CCR 11).

c. An index to various works is treated in accordance with general rules.

Willing, E.P.

Index to American Catholic
pamphlets.

REFERENCE

1. Paul S. Dunkin. The Draft code: an outline. Wilson Library Bulletin, v. 36, 6, Feb. 1962, p. 447.

CHOICE AND ENTRY OF PERSONAL NAMES

HAVING fixed the main entry for works on personal authors in conformity with CCR rules 1-12 dealt with in the previous chapter, it is appropriate to consider the choice of name and its entry on the headings. CCR rules 13-19 provide the directions for this part of cataloguing and they may be compared with A.A. code rules 23-57 and ALA rules 36-70. It will emerge after comparison that CCR squarely faces the 'actual situation', the name and form of the name by which an author is commonly identified in his works and renders it easily possible for the cataloguers to select the least controversial form of name for entry. The rules are likely to secure consistent and uniform style of author headings in a greater measure.

13. GENERAL RULE

a. A person is generally represented in the catalogue under one particular name. If an author has adopted several names and is also known by more than one name, it is essential to choose only one name by which he is commonly identified in his works and make references from all other names to the name selected for use in the catalogue entry.

b. CHOICE OF NAME

A modern writer is one who flourished after 1400 A.D. He is represented in the catalogue under the name and form of the name by which he is commonly identified in his works. That name may be his real name, assumed name, nickname or title. In order to distinguish one writer from another having the same name distinguishing qualifications may be added to the name, such as dates of birth and death, profession, place etc.

A person changing or using a new name is entered under the latest name by which he is identified in his works.

A person, who is variously identified in his works, whose works are unavailable, or who lived before 1400 is entered under the name by which he is generally identified in appropriate literary or reference sources.

c. ENTRY OF NAME

Structure of the name, particularly compound surname or prefixed surname, follows custom prevailing in the language of the bearer of the name.

14. PERSON WITH SURNAME

a. Enter under surname, followed by forename/s, in the language and form used by him. Forenames are sometimes given in abbreviated form of initials. These may be spelled out, if necessary to distinguish among different persons having the same name. Occasionally one finds the surname alone, or with a title of the person in his work. Forenames of such persons are supplied from reference sources.

It will be seen that the aim of this rule is essentially practical. A number and variety of rules in A.L.A. rules, 36, 37, 40-42 governing the entry has been replaced by CCR 14.

Wells, Herbert George.

Wells, Robert Henry.

Shaw, George Bernard.

Shakespeare, William.

Shaw, Bernard, *see*

Shaw, George Bernard.

In the examples given above, the portion in italics is the surname of the person and the parts following it are the forenames. The author heading has the features surname, a comma separating it from the forename/s, in complete or secondary fulness. When the forename is given in the form of initials it is said to be in secondary fulness. This practice frequently finds favour in small libraries, where the need to follow complete fulness for forenames is very little. When there is only one forename for an author, it is given fully, even in written or typewritten cards of the catalogue, e.g.

Goldsmith, Oliver.

Drinkwater, John.

Wells, H.G.

Shaw, G.B.

b. QUALIFICATION OF NAME

The dates of birth and death of a person are given after the forename if they are readily available, or when they are necessary; the title or designation is also added to the name, only when the dates fail to distinguish the person from others of the same name, e.g.

Bacon, Francis, 1561-1626.

Kant, Immanuel, 1724-1804.

Sullivan, J.W.N.

Sullivan, J.W.N. 1886-1937.

Sullivan, J.W.N. 1886-1937, Musician.

It will be seen that every effort is made in these rules to represent an author in the catalogue by using the best known form of his name in a consistent manner, which will result in uniformity of author headings and ultimately help standardization of author headings to be followed in future.

c. COMPOUND SURNAME

(1) A compound surname consisting of two or more hyphenated surnames is generally treated as one surname, e.g.

Horton—Smith, Lionel Graham Horton.

Quiller—Couch, A.T.

The parts of a compound surname in English are generally connected by a hyphen, but frequently not in other languages. Prefer the form of compound surname with a hyphen and make a reference from the last unhyphenated surname, e.g.

Cervantes Saavedra, Miguel de,

Refer from Saavedra, Miguel de Cervantes,

(2) A compound surname with two or more parts unconnected by a hyphen is treated in accordance with the usage prevailing in the language of the bearer of the name. English,

Dutch, Scandinavian, and Portuguese compound surnames are usually entered under the last surname, e.g.

(English)	Mill, John Stuart
(Dutch)	Rijen, Adolf Josef Hubert Frans Van
(Portuguese)	Fogaca, Marizabel Xavier de

In other Western languages the entry is usually under the first surname, e.g.

(Spanish)	Enter	Perez Galdos, Benito,
	Refer from	Galdos, Benito Perez,
(French)	Enter	Fabre-Luce, Alfred,
	Refer from	Luce, Alfred Fabre—,
(German)	Enter	Becker-Trier, Hainz,
	Refer from	Trier, Hainz Becker—,

(3) If a person adopts or reference sources in his language indicate a different form of the surname, this form is preferred, with references from the other forms, e.g.

Enter	Lloyd George, David,
Refer from	George, David Lloyd,

(4) Sometimes surnames of two persons, who are jointly responsible for a literary work are connected by a hyphen and represented on the title page to look like a compound surname, of one person. As it is not a compound surname of a person, it should be treated according to CCR rule 3 and its subdivisions and an added entry provided for the collaborating author.

d. SURNAME WITH PREFIX

Prefixed surnames can be grouped into: (1) Surname with a prefix, which is not a preposition, an article, or a combination of the two and (2) Surname with a prefix, which is a preposition, an article, or both combined.

The names in the first group are entered under the prefix itself, e.g.

MacDonald, Ramsay
FitzWilliam, Maurice
O'Hara, C.W.

Those in the second group are entered according to the custom prevailing in the language of the bearer of the name, or if his language is uncertain, in accordance with the custom prevailing in the language of the country or the community to which he belongs; in case of doubt, follow the practice found in vernacular sources, e.g.

English

Defoe, Daniel.

De la Mare, Walter.

Italian

La Stella, Enrico.

De La Fere, Natala.

In the case of medieval and early modern Italian names, follow the practice in appropriate reference sources, for the preposition in these names is not generally considered as prefix of the name, e.g.

Da Vinci, Leonardo

French

Enter under the prefix, when it consists of an article, or of a contraction of preposition and an article, but if the prefix consists of or includes the preposition *de* or *d'*, the entry is under the surname or the article following this preposition, e.g.

Enter	Le Porrier, Herbert
Refer from	Porrier, Herbert Le,

Enter	La Salle, Bertrand de
Refer from	De la Salle, Bertrand, Salle, Bertrand de la,

Enter	Liniers, Jean de.
Refer from	De Liniers, Jean,

German

Enter under the surname following the prefix, except when

the prefix consists of a contraction of a preposition and an article, or when the surname and prefix are of French origin, e.g.

Enter Goethe, Johann Wolfgang von,
Refer from Von Goethe, Johann Wolfgang,

Enter Vom Ender, Erich,
Refer from Ender, Erich Vom,

(3) Sometimes the prefix is compounded with the surname and appears as one word. Enter such names according to usage of the person, e.g.

Delacroix, F.V.E.
LeBourdois, D.M.

15. PSEUDONYM, SOBRIQUET, NICKNAME, ETC.

In every country and literature, there are cases of authors, whose works are issued under assumed names, instead of the real names. Sometimes an author is found to use both his real name and an assumed name. In such cases it is necessary to adopt one form of his name by which he is commonly identified in his works and provide references from other forms of his name, in order to establish a uniform style of author entry in the catalogue. If a person is best known by a pseudonym, it is appropriate to adopt that form of name, instead of his real name, in the entry of his work in the catalogue. This was Cutter's approach, because he realised that 'The catalog is made for the reader, not for the cataloger.' The Library of Congress has been following this principle.

The inclusion of the abbreviation 'pseud' at the end of a pseudonym according to A.A. Code and A.L.A. rules is not recommended in the CCR, because 'The pseudonym may later become the real name of the person involved'.

"The provision in CCR 15b for entry of current popular works under various assumed names appears to violate the second objective, but it is a case in which this objective is simply not as important as the practical advantages to be achieved by these entries in some libraries."¹

a. A person commonly identified by a name other than his real name is entered under that name, with a reference from his real name, e.g.

Enter Eliot, George
Refer from Cross, Mary Ann Evans

Enter Twain, Mark
Refer from Clemens, Samuel Langhorne

Enter Premchand
Refer from Dhanpat Rai

Enter Aunt Daisy
Refer from Basham, Maud Ruby (Taylor)

b. A person variously identified in his works, or whose works are no longer issued under the assumed name previously used by him, is entered under his real name, e.g.

Enter Irving, Washington
Refer from Knickerbocker
 Oldstyle, Jonathan
 Wagstaff, Launcelot
 Crayon, Geoffrey

It is recommended by CCR and its commentator that in respect of popular works—fiction, stories, etc., for current use, an author may be represented in the catalogue under the different names used by him, with references (see also) made to connect them.

This procedure will certainly tend to isolate the works of the same person under different headings in the catalogue and violate the fundamental principle of the construction of library catalogues, relating and displaying together the works of a given author which are in the library. Perhaps the reader approach to such works of fiction is by the form of name of the writer used in his individual works, and that is the overriding argument for adoption of various forms of names of an author. All cataloguers are not likely to accept this procedure.

c. Enter a person who is best known and identified in literary and reference sources by his nickname rather than his real name, under his nickname, with a reference from his real name, but when he is equally well known by his real name, entry under real name is preferred, with a reference from the nickname, e.g.

Enter Nirala
Refer from Surya Kant Tripathi

Enter Saki
Refer from Munro, H.H.

16. PERSON WITH TITLE

Noblemen—Baron, Count, Viscount, Earl, Marquess, Duke, and their feminine gender—are commonly referred to by the titles of their nobility, and identified in their works by their titles rather than by their surnames. Such a person is to be entered under his title followed by his forename, surname, and rank in the vernacular, with reference from his surname, and from the title in the form by which he is commonly referred to, e.g.

Enter Wavell, Archibald Percival, *1st earl of*
Refer from Percival, Archibald, *1st earl* Wavell
 Wavell, *earl (1st)*

Enter Haldane, Richard Burdon, *viscount* Haldane of
 Cloan
Refer from Haldane of Cloan, *viscount*

But a nobleman, who continues to be identified by his surname rather than by the title of his nobility is entered under his surname, with title added only when necessary to distinguish persons of the same name or to avoid ambiguity of the name, e.g.

Enter Bacon, Francis
Refer from Verulam, Francis Bacon, *baron*

Enter Rutherford, Ernest, *1st baron*, Rutherford of
 Nelson
Refer from Rutherford of Nelson, *1st baron*

This procedure laid out in CCR 16 is based on the principle that a person be entered under the form of name by which he is commonly identified in his works. A variety of A.L.A. rules 41,57 governing the entry of noblemen is replaced by this simple rule.

17. MARRIED WOMAN

a. Among women writers, particularly western married women use two forms of names, (i) the maiden name, and (ii) the surname of husband together with the Christian name and maiden name. A married woman writer may be commonly identified in her works by her maiden name and her husband's surname, but when she is only known by her maiden name, it is inappropriate to enter her under her husband's surname. There is also a change of husband's surname, when a women writer marries for a second and subsequent occasions. These changes in names have to be taken into consideration in making the entry for women writers in the catalogue.

Enter a married woman normally identified by her maiden name and her husband's surname, under her husband's surname followed by her maiden name, e.g.

Enter Ward, Elizabeth Stuart Phelps
 Gaskell, Elizabeth Cleghorne Stevenson

b. A married woman (i) identified by her maiden name or (ii) by a former husband's surname or (iii) by her husband's surname and forename, or (iv) by any name other than the conventional form of her married name, is entered under the name used by her, with a reference from the conventional form of her married name,

(i) Enter Bronte, Charlotte
 Refer from Nicholls, Charlotte Bronte

- (ii) Enter Wiggin, Kate Douglas Smith
 Refer from Riggs, G. C.
- (iii) Enter Ward, Humphry
 Refer from Ward, Mary Augusta
- (iv) Enter Brown, Zenith Jones
 Refer from Ford, Leslie
 " Frome, David

c. When a married woman is variously identified in her works, she is entered under the conventional form of her married name, provided that this is one of the names she has written under with references from other names used by her in her works.

Enter Curie, Marie Sklodowska
 Refer from Curie—Sklodowska, Maria
 „ Curie, *Mme Pierre*

18. PERSON WITH FORENAME

a. Some persons are customarily referred to by their forenames and titles. Sovereigns, Popes, Saints, Princes, Ecclesiastical dignitaries etc. are by convention known by their forenames and titles. It is appropriate to enter such persons under forename followed by epithet or title. But a modern saint identified by surname is to be entered under surname followed by the designation "Saint".

Enter Charles I, *King of Spain*
 George VI, *King of Great Britain*
 Asoka, the Great, *Emperor of India*
 Edward, *Prince of Wales*
 Loyola, Ignacio de, *Saint*

b. Enter a *pope* or an antipope under his pontifical name in Latin, the ordinal number and the title pope or antipope, with references from the name in English and from his secular name.

Enter	Joannes XXIII, Pope
Refer from	John XXIII, Pope
„	Roncalli, Angelo G.

e. Enter a *Christian saint* commonly identified for forename or name in religion, under forename, in the vernacular, Latin, or English as required by rules for other persons, with the designation *saint*. References from English and Latin form of name are made when the name is in another language.

Enter	Gregorius I, <i>Saint</i>
Refer from	Gregorius I, <i>Pope</i>
„	Gregory I, <i>Pope</i>
„	Gregory I, <i>Saint</i>

A Modern saint identified by surname is entered under surname, followed by the designation *saint*

Enter	Loyala, Ignacio de, <i>Saint</i>
Refer from	Ignacio de Loyala, <i>Saint</i>
„	Ignatius Loyala, <i>Saint</i>

f. A Biblical character is entered under the name by which he is identified in the authorised version of the Bible, followed by the designation by which he is identified, with references from other common forms of the name in English.

Enter	John, Saint, the Divine
	Peter, the Apostle

19. TRANSLITERATION AND ROMANIZATION OF NAME

If the vernacular form of a name is not in the Latin alphabet, it is transliterated or romanized in accordance with the system adopted for the catalogue. If the bearer of a name writes in a Western language and has consistently used a certain romanized form of his name, this form is preferred for entry, e.g.

Enter	Tagore, Rabindranath
Refer from	Rabindranath Tagore
	Ravindranatha Thakura
Enter	Raman, C. V.
Refer from	Chandrasekhara Venkataraman

CCR 20 governing the entry of Ancient, Medieval, and Oriental names is yet to be drafted.

A few works on cataloguing by Western writers contain some elementary guidance on the entry of oriental names, but the treatment is found inadequate to the needs of the cataloguers in India and other regions of Asia, who have to enter a large number and variety of Indic names in the catalogues.

It is common custom with oriental writers that each one of them has a personal name, with which he is commonly identified in his works rather than the surname or the title. The family name and title of an oriental writer generally indicates the caste or tribe or place or the ethnic group to which he belongs. These will be unhelpful in distinguishing one name from others of the same name, without adding the personal name.

It is of utmost importance that a sound knowledge of the structure, order and usage of Indic names is expected of the cataloguing staff.

The practice and style of entering the names of persons in India differs in different parts of the country, e.g. North Indian names.

1. Ramchandra Shukla
2. Tulsi Das
3. Gulabrai
4. Jaya Shankar Prasad
5. Mahadevi Varma
6. Maithili Saran Gupta

An analysis of the structure of these names is interesting. The first name is in two words, of which the first is the personal name and the second refers to the caste or sect to which the bearer of the name belongs.

The second also is constituted of two words, but both together represent the personal name of the writer. The second word of this name does not refer to the caste or sect as it does in example number one.

The third name is in one word only and does not indicate anything about title or caste. It is a simple personal name.

The fourth is of three words, all forming the personal name. No title or sect is represented in it.

The fifth is of two words, of which the first word is the personal name and the second the sect or caste to which the bearer of the name belongs.

The sixth is made of three words, the first two being the personal name and the third indicating the caste of the bearer of the name.

It will be seen that there is no uniformity in the number of words that a personal name consists of and that several personal names do not contain any indication of the title or caste of the persons.

In the case of East Indian names, chiefly of Bengal and Orissa, similar characteristics as in North Indian names are visible, with some additional features relating to title or sect, e.g.

Enter	Subhas Chandra Bose
Refer from	Subhas Bose
"	Bose, Subhas Chandra
"	Vasu, Subhas Chandra
"	Basu, Subhas Chandra

Enter	Hem Chandra Ray Chaudhury
Refer from	Ray Chaudhury, Hem Chandra

In the above example, the name of the person consists of four words, of which the first and second constitute the personal name and the third and fourth represent the ancestral title.

Enter	Surendra Nath Das Gupta
Refer from	Das Gupta, Surendra Nath

In this example the name of the person is made of four words, the first and second forming the personal name, and the third and fourth the caste to which the person belongs. The words indicating the caste or title may be of one or more words following the personal name.

There is a new characteristic in respect of West Indian names, e.g.

Enter	Anant Sadasiv Altekar
Refer from	Altekar, Anant Sadasiv

Here the name consists of three words, the first being the

personal name of the bearer, the second his father's personal name and the third, the ancestral name used from father to son and so on. This may also indicate the caste to which the bearer of the name belongs.

Enter	Gandhi, Mohandas Karamchand
Refer from	Mohandas Karamchand Gandhi
"	Gandhi, Mahatma

In this example the order of entry is the patronymic name, followed by the personal name of the bearer of the name and his father's personal name.

The inversion conforms to the Western practice of entering under the surname followed by the forename.

South Indian names consist of Telugu, Tamil, Canarese, and Malayalam names. The Telugu people (Andhras) usually have a surname, followed by the personal name, and sometimes the name of sect or caste to which one belongs. As in the case of other Indic writers these persons are commonly identified in their works by their personal names. The entry will therefore be under the personal name, followed by other parts of the name e.g.

Enter	Radhakrishnan, Sarvapalli
Refer from	Sarpapalli Radhakrishnan
Enter	Suryanarayana Sastri, Malladi
Refer from	Malladi Suryanarayana Sastri
Enter	Krishnaswami Ayyangar, S.
Refer from	Ayyangar, S. Krishnaswamy

In the last example above, the name is made of the personal name, the caste or sect name and the initial of the father's personal name.

One common characteristic of all Indic names is that the person is commonly identified in his works by his personal name, except in some cases in which the person is identified by the last part of the name rather than the other parts. In such cases it is preferable to enter the person according to his usage.

REFERENCE.

1. Paul S. Dunkin. Commentary CCR. A.L.A. 1960, p. 26.

WORKS OF CORPORATE AUTHORS

BESIDES the individual or personal author publications, there are a large variety of literary productions by bodies or groups of people, having official names, which appear on the title pages of their works, in place of the personal author. During the 20th century the number and variety of such corporate productions have become innumerable and possess authoritative value, as sources of information, data, and statistics. Therefore no library can be an exception to hold a few or many of them in their collections. Much of the stock of printed material in government departmental libraries and national libraries, consists of such corporate author productions. If the National Library, Calcutta were to possess all the government documents of the Central, State, and Local governments, the humble village panchayat library will contain the annual reports on the working of the Panchayat Board.

These corporate publications, have one common characteristic of subordinating the individuals who actually write them in preference to their corporate name. Even if the names of persons were to be found on the title pages of these corporate author works, they are not usually considered as authors of those works.

The student of library science and the new cataloger should be able to readily mark the difference between personal and corporate authors and make the entries appropriately. The types of works usually issued by a corporate body as the author is contained under CCR 22. These require entry under corporate body.

A discussion on the merits of this procedure for entry of corporate authors, will impress on the new cataloguer the inadvisability of entering these publications under the names of individuals found in the book.

The Library Journal (Bowker and Bowker) volume 21, pages

493-4 contains an article, opposing the principle of corporate authorship, as a library superstition and it recommends the practice of the German libraries and others in the neighbourhood, like Austria, Switzerland and Holland, which consider all works issued by corporate bodies as anonymous for purposes of entry, when they have no individual author. Its main entry is made under the title. Where an individual name appears on the title page, the writer is regarded as its author, irrespective of his performance, either in his official or private capacity and the entry is made under his name, as for simple personal author productions. This principle is adopted in the rules of Dziatzko, 1886 and is continued in the *Instruktionen für die alphabetischen kataloge der preussischen bibliotheken*, 1908, popularly known as the Prussian code, e.g.

- (1) The Annual report on the general administration of the Government of the Uttar Pradesh for 1950 by the Chief Minister Pt. Govind Ballabh Pant, submitted to the Legislative Assembly.
- (2) The Report on the working of the Jails Department, U.P. for 1949.

If the Prussian code rules for the entry of these two corporate author productions are applied, the main entry for the first book will assume the form :

Govind Ballabh Pant.

The Annual report on the general administration of the Government of Uttar Pradesh for 1950.

The second one will be entered under the title as there is no name of the compiler. It is considered anonymous.

The Report on the working of the Jails Department, U.P., for 1949.

In an alphabetical or dictionary catalogue, the first report will be found under the letter 'G' and the second under 'R', thereby getting separated far apart from each other, although both reports are issued by the Government of U.P. in its different branches of administration. Secondly, with every change in the incum-

bent, the author heading will vary. The purpose of the catalogue in bringing together the works of the same author will remain unattained. No doubt, the procedure of the Prussian code saves much time and trouble in determining the form of entry for corporate author, by the catalogue. But it is not the fundamental object of the catalogue. It is to save the time and trouble of the user.

"To sum up briefly, the complications attending the entry of corporate bodies are due to the fact that their publications are usually prepared by various agents, that they often have no proper self-sufficient names by which they can readily be identified, that they are subject to various transmutations, that they are productive of other bodies which assume individual characteristics and functions and that they are sometimes vague in their existence.... The principles desired may not always admit of easy or sharp criteria, but it must be remembered that the criteria are an instrument to facilitate the application of the principles, not a substitute for them. To abandon salutary principles because of the difficulty of defining sharp criteria is to jettison one's compass in the wilderness because of the obstacles encountered on the indicated course." ¹

Cutter in his *Rules for a Dictionary Catalog* (prior to rule 45) convincingly argues the case for corporate authors. Just as all well meaning cataloguers agree on all basic issues in cataloguing, we are one with Mr. Lubetzky in pointing out the unreasonableness of maintaining the distinction between the entry of 'societies' and 'institutions.' CCR has harmonised the treatment of societies and institutions by providing a uniform style of entry and a common set of rules for both.

ENTRY OF WORK

21. GENERAL RULE

A work of corporate authorship is entered in the same manner as a work of personal authorship, except those covered by the following rules (CCR 21-33). The spirit of this rule is that every corporate body which is other than a government shall be entered directly under the name by which it is identified in its works and also in the form adopted by it. The past practice of entering such corporate bodies sometimes under place, and sometimes

under the name of the body, as laid down in A.A. Code and A.L.A. rules, has been replaced by the new CCR approach, which is decisively simpler and more logical.

"The most obvious difficulty to the user posed by this change is that a great congestion in the catalog might occur under common generic names such as 'Institute', 'University', 'Museum', 'Public Library' (Miss L. C. Colvin in the working paper "Entry of All Institutions under Name Rather than Place" presented at the Institute on Cataloging Code Revision, Stanford University, 1958 has proved by sampling four hundred entries that the congestion expected to result will considerably be less than that which now exists under the names of places). Another undoubted disadvantage that is bound to result from the elimination of entry under place is the loss of the file of works under the name of the Library's own locality, which has hitherto been a most useful reference aid.

"But all disadvantages, actual or possible, are overbalanced by the advantages which this policy of consistent entry under name rather than place will certainly bring about."²

22. WORK OF CORPORATE BODY

A work, explicitly or implicitly, representing an act, communication, or the product of the activity of a corporate body is entered under the name of that body.

The types of works of corporate authorship which will be included in this category are:

(i) the proceedings, transactions, debates, reports, and other works produced by or issued in the name of the corporate body,

(ii) administrative, regulatory, and other official documents such as constitutions, rules, decisions, periodic reports of activities, announcements, guides, catalogues—which even if prepared by an individual, implicitly bear the authority of the corporate body, and

(iii) works issued by a corporate body, other than a commercial publisher, without the name of author or compiler and not represented as anonymous works.

(i) Indian science congress

Proceedings of the conference
held at Delhi, 1962.

Citizen's committee on prohibition.

Report.

Fabian society

Debates

(ii) Library Association, London.

The Charter and bye-laws of
the association.

University of Calcutta

The Convocation address, 1960.

Institution of mining engineers of India

Annual report, 1961.

(iii) National Library, Calcutta.

Catalogue of printed books in
English language. 1959.

International union of photographers.

A Select bibliography on photographic
industries.

23. WORK OF A DIVISION OF A CORPORATE BODY

a. A work of a division of a corporate body is entered under the name of the division.

The name of the division is given as a subhead under the parent body, in order that all the publications of various divisions of the main body may be related and displayed together in the catalogue, of course under the specific divisions. No direct entry under the division is recommended, because it will scatter away the works of different divisions under different alphabetical sequences in the catalogue, e.g.

National Library. Bibliography Unit.

Indian national bibliography.

Indian Floriculturists Union. Rose growers
Division.

How to grow roses in different seasons
and different climates.

b. A work prepared by a group of persons, who do not constitute a distinct division of the corporate body with its own

name, is entered under the name of the corporate body, (followed by the name of the group), e.g.

Indian Journalists Federation. Working
group of newspaper editors.
Report on the freedom of the press, 1960.

c. A work by one or more divisions acting for the corporate body as a whole is entered under the name of the corporate body, e.g.

Banaras Hindu University.

Courses of studies for the M.A.
and M.Sc. degrees prepared by the
faculties of Arts and Sciences in
collaboration with respective Boards
of studies of subjects, 1961.

24. WORK OF GROUP ORGANIZED OR SPONSORED BY CORPORATE BODY

A work of a conference, symposium or expedition, etc. organized by a corporate body is entered under the name of the group, with an added entry under the name of the corporate body; but if the group has no distinctive name of its own, the work is entered under the name of the corporate body.

Textile goods manufacturers representatives.

Symposium on export programme of Indian
Textile products, convened by the Federation
of Indian Chambers of Commerce, Calcutta.
1960.

I. Federation of Indian Chambers of
Commerce.

But

Literary Workshop, Patna.

Guide to the production of books for
neo-literates by the representatives of
authors, publishers, printers and
libraries in India, 1961.

25. WORK OF UNNAMED GROUP

The work of an unnamed group is treated as an anonymous work and entered accordingly under CCR rules 61-63.

26. WORK OF INDIVIDUAL ISSUED BY CORPORATE BODY

A work of an individual issued by a corporate body is entered under the name of the individual except:

- (i) When the work is prepared for and issued in the name of, a corporate body,
- (ii) When the work represents an administrative, or other official communication of a corporate body, which may successively be prepared by different individuals, and
- (iii) When the work represents an official statement made by an individual on behalf of a corporate body. An added entry is made under the issuing body, when the work is obviously sponsored by it, but not when the work is merely published by it.

Pargeter, P. S.

The Reproduction of catalogue cards. London, the Library Association, 1960.

But

- (i) Library Association.

The two cultures (1961 conference proceedings) ed. by Joan M. Harvey. London, the Library Association.

I. Harvey, J. M.

- (ii) British Museum.

The Catalogues of the printed books, by F. C. Francis. London, the British Museum, 1952.

I. Francis, F. C.

(iii) Library of Congress. Descriptive

Cataloging Division.

Rules for descriptive cataloging
in the Library of Congress, with a
foreword by Lucile M. Morsch, chief
of the Descriptive Cataloging
Division. Washington, Library
of Congress, 1949.

I. Morsch, Lucile M.

Entry of Corporate Body

27. GENERAL RULE

a. A corporate body is entered in the catalogue under the name by which it is identified in its works, with such additions as may be required to distinguish it from other corporate bodies having similar names.

The various positions where the name of the corporate body is given are:

- (i) the head of the title,
- (ii) the imprint, or
- (iii) any other place in the work which may be at the end of the foreword, or introduction or even at the end.

Indian Medical Association.

Association of Commonwealth Universities.

University of Madras.

Refer from Madras University.

Chemical Society, London.

American Chemical Society.

State Bank of India, Delhi.

Refer from Imperial Bank of India, Delhi.

(see also)

CCR 27 is so broad based that it eliminates the need for several rules of A.L.A. 103-114.

b. The Omissions of parts of corporate name are indicated below:

- (i) The initial article, except when required to avoid ambiguity.

Trade Union Congress
Hindu Mahasabha

In these two corporate names the initial article '*the*' is omitted from entry, but enter

The Vatican Library

(ii) The initials preceding a surname at the beginning of a corporate name.

Enter Muthiah Chettiar High School
and not A Muthiah Chettiar High School

(iii) Academic and other titles (in abbreviations) not forming a distinguishing part of the name.

Enter Annie Besant Library
and not Dr. Annie Besant Library

(iv) Adjectives denoting royal privilege, (in initials or abbreviations), except when forming a distinguishing part of the name.

Royal Astronomical Society

(v) The term indicating incorporation at the end of a name, except in names of business firms.

Enter Institute of Chartered Accountants of India.
Omit 'Incorporated' at the end.

But

Van Nostrand Incorporated.
University Microfilms Inc.
Asia Publishing House (P) Limited.

c. Additions to name
distinguish one corporate name from another.

(i) If the same name exists for two or more corporate bodies, give the name of the locality at the end of the name in order to

The Rotary Club, Calcutta.
 The Rotary Club, Delhi.
 St. John's Cathedral, Madras.

(ii) If the same name is used by two or more national or state bodies, the name of the country or state is added at the end of the corporate name.

Indian Institute of Technology, Kanpur,
 U.P.
 Indian Institute of Technology, Khargpur,
 W.B.

Other qualifying features, like dates, etc. are to be added, if required to distinguish further.

28. If the name used by a corporate body includes or consists of initials or other abbreviations, that form is adopted in entering its name.

UNESCO
 INSDOC
 ASLIB

29. If the name of a corporate body appears in its works in variant forms, enter under the official form of its name, unless another form is more consistently used or referred to in reference sources.

Enter	Amir-Ud-daula Public Library, Lucknow.
Refer from	Public Library, Lucknow.
"	Government Public Library, Lucknow.
"	Lucknow Public Library.

If the name of a corporate body has changed, adopt the changed names and provide *see also* references to all other names used by it.

National Society for the Blind.
 The Society for the Blind in India.

Refer 'see also' from the first to the second heading.

30. If the corporate name appears in its works in several languages, the official form of name is preferred, or the form best suited to the users of the catalogue.

Enter	F.A.O.
	Refer from Food and Agriculture Organization of the United Nations.
Refer from	Organisation des Nations Unies Pour L'Alimentation et L'Agriculture.
Refer from	Organizacion de La Naciones Unidas para la Agricultura y la Alimentacion.

31. PERSONAL NAME AS CORPORATE NAME

a. If the name of a business firm consists solely of a personal name, enter it like a personal name, followed by the term *Firm*.

Reinhold, Inc.
Krishnamoorthy, S. (firm).
Mukhopadyaya, J. N. (firm).

b. If the personal name forms part of a corporate name, the corporate name is entered in accordance with the general rules for corporate names (cf CCR 27).

Maxwell and Lange.
Routledge and Paul.

32. CONVENTIONAL CORPORATE NAMES

a. A corporate body whose real name is unknown or uncertain is entered under the name by which it is identified in reference sources, preferably in English.

Enter	Chennapuri Dharma Samajam.
Refer from	Madras Charity Society
„	Chennapuri Annadana Samajam.

b. A corporate body commonly identified by a conventional name or by the designation of its members is entered under this name or designation, preferably in English.

Enter Jesuits
Refer from Society of Jesus

Enter Quakers
Refer from Society of Friends.

33. NAME OF AFFILIATED OR SUBORDINATE BODY

a. A corporate body which is affiliated with or which forms a part of, another body is entered under its own name as an independent body, if:

- (i) the name does not imply subordination, and
- (ii) the name is adequate without the name of the other body; a reference is made from the name of the other body followed by the name of the affiliated or subordinate body.

Enter Central Hindu College, Banaras.
Refer from Banaras Hindu University. Central Hindu
 College.

Enter Bengal Artists Association
Refer from Indian Art Society. Bengal Artists
 Association.

b. If the name of an affiliated or of a subordinate body includes a term implying subordination to another body (such as Department, Division, Section, Unit, Branch, Station, Committee, etc.) or if the name is inadequate without the name of the other body, it is entered as a part of the other body.

Enter Indian Medical Association. Bombay
 Branch.

Enter Library Association. University and
 Research Libraries Section.

c. A unit which forms part of a department or of a division of a corporate body is entered directly as a subdivision of the body as a whole, except when its name implies subordination to the department or division, or when its name is inadequate without the name of the department or division.

Enter Indian Manufacturers Association. Unit for
Far East Market.
Refer from Indian Manufacturers Association. Export
Division. Unit for Far East Market.

'CCR 33 is a simple affirmative statement of the principle of the self sufficient name being adopted for entry. But its adoption will result in scattering away the works issued by a corporate body, its divisions and units, because the entry will be sometimes under the *Division* and sometimes under the *Unit directly* under the main body. CCR commentator, Mr. Paul S. Dunkin, states that "on the other hand, it is a practical rule; a book can be catalogued without any costly research, often using only the information the book itself supplies about the relation of its corporate body author to other corporate bodies." This violation of the second objective of the catalogue by CCR 33, can be justified by the prospect that none is likely to ask for and need all the publications of a corporate body, in the same way, as one may want to see all the works of Shaw or Milton. (cf ALA rules 99-102).

REFERENCES

1. Seymour Lubetzky. *Cataloguing Rules and Principles*. Library of Congress, Washington, 1953. pp. 54-55.
2. Effie C. Astbury. Implications for the Reference Librarian. *Wilson Library Bulletin*, v. 36, 6, February 1962. pp. 450-451.

GOVERNMENT PUBLICATIONS

ENTRY OF WORK

41. GENERAL RULE

Government publications have some characteristics which are not found in the works of other corporate authors. The chief distinguishing feature is the area or jurisdiction over which the government extends. Otherwise they are treated in the same way as other works of corporate authors.

42. WORKS OF NATIONAL OR LOCAL JURISDICTION

The constitution, laws, treaties, and other acts, communications and declarations made in the name of a country, state, province, city or other political jurisdiction are entered under the name of the jurisdiction.

India

Defence of India Act, 1962.

Great Britain.

The Command papers.

Madras.

The Panchayatraj act.

a. The constitution of a country, irrespective of the language, is identified by the term *Constitution* in English, followed by the date of adoption, when required to distinguish between several constitutions, and also by the language when given in translation.

India

(Constitution, 1949)

The Constitution of India
adopted in the Constituent
Assembly in November, 1949.

b. Treaties and other international instruments embodying an agreement between two or more countries ... are identified by the term *Treaties, etc.* and treated as follows:

(i) A treaty between two or three countries to which the home country is a party is entered under the home country, with an added entry under each of the other countries.

Great Britain.

[Treaties, etc. France, 1951.]

Agreement between the Government of the United Kingdom of Great Britain and Northern Ireland and the Government of the French Republic regarding rights of fishery in the areas of the Ecrehos and Minquiers, London, 30th January, 1951.

I. [Treaties, etc. France, 1951.]

(ii) A treaty among more than three countries is entered under the name by which it is known or under the name by which it is identified in the title, preferably in English, or under the conventional name—Treaty of, Place or Place, convention, followed by the year of signature or by complete, date, if required for identification. Added entries are made under the parties named in the title, and when the treaty is produced by a conference, also under the name of the conference.

The Italian Peace Treaty, Feb. 10, 1947.

[Treaties, etc.] signed at Paris on February 10, 1947 between twenty members of the United Nations and Italy.

I. Russia. [Treaties, etc. 1947.]

II. Great Britain. [Treaties, etc. 1947.]

III. U.S. [Treaties, etc. 1947.]

(iii) A treaty between one country on the one hand and two or more countries on the other is entered under the name of

the one country, except when the treaty is known by a particular name.

Germany. [Treaties, etc. 1952 May 26.]

Conventions between the Governments
of the United States of America,
the United Kingdom of Great Britain
and Northern Ireland and the
French Republic of the one part
and the Federal Republic of Germany
of the other part, with accompanying
instruments, Bonn, 26th May, 1952.

I. United States. [Treaties, etc. 1952 May 26.]

II. Great Britain. [Treaties, etc. 1962 May 26.]

III. France. [Treaties, etc. 1952 May 26.]

Amending agreements extending or supplementing a treaty are entered under the heading of the original treaty followed by the term "Protocols, amendments, etc." with references from these as separate treaties.

(v) A revision of a treaty is entered under the heading of the original treaty, followed by the term *Revision* and the year of signature of the revision.

North Atlantic Treaty, 1949,
revision, 1952.

U.S. Convention on relations
with Federal Republic of Germany
and a *Protocol* to the North
Atlantic Treaty.

(vii) A collection of treaties between one country and several other countries is entered under the one country, with added entries under the other countries named in the title; but a collection of treaties between different countries is entered under the editor, the issuing body (when not a commercial publisher), or the title, in this order of preference.

United States. [Treaties, etc. 1952.]

U.S. Treaties and international

agreements, 1952, with India,
Pakistan, France, Great Britain, etc.

- I. India. [Treaties, etc. 1952.]
- II. Pakistan. [Treaties, etc. 1952.]
- III. France. [Treaties, etc. 1952.]
- IV. Great Britain. [Treaties, etc. 1952.]

43. WORK OF JURISDICTION SUBJECT TO AUTHORITY OF ANOTHER JURISDICTION

The constitution, laws, treaties, and other acts of a jurisdiction, which is subject to the authority of another jurisdiction (e.g. Colony, protectorate, country, city) are entered under the jurisdiction concerned, even if passed first by the governing jurisdiction.

India.

[Declaration of Independence, 1947.]

The India Independence Act, 1947, passed
by the Parliament of Great Britain.

CCR 43 in its approach is practical, because by entering under the country of subordinate Jurisdiction it paves the way for future law, etc. that it might issue after obtaining independence, to be related and displayed together. On this plea the entry is justified. But cold logic will call for entry under the sovereign country as it is responsible for the promulgation of laws, etc. for the dependent country.

44. WORK OF GOVERNMENT DEPARTMENT, OFFICE, OR AGENCY

a. A work representing an act, communication or product of the activity of a government department, office, or agency is entered under the name of the office or agency.

A list of such works will include official messages, proclamations, and executive orders of a sovereign, president, governor, mayor, or other head of a government, the journals, debates, and proceedings of a legislative body; the orders, circulars and reports of an executive department, agency, or branch of the armed forces; the decisions and opinions of a court, and any other work for the contents of which a government office or agency is explicitly or implicitly responsible.

India. President

Ordinances relating to the state of emergency created by the Chinese aggression on India, 1962.

Uttar Pradesh. Legislative Assembly.

Proceedings of the Legislative Assembly, 1961.

India. Planning Commission.

Third Five Year Plan: a draft outline. 1960.

India. Central Advisory Board of Education.

Review of progress in secondary education in Indian Union, 1959.

Madras. Corporation.

Traffic regulations and penalties.

b. A work issued in the name of a division of a government office or agency is entered under the name of the division.

India. Ministry of Education. Scholarship Division.

List of overseas Scholarships available for Indian students in 1961.

India. Ministry of Information and Broadcasting. Publications Division.

China's betrayal of India, background to the invasion. 1962.

45. WORK OF GOVERNMENT OFFICIAL

A communication of a government official is entered under the name of the government or agency involved, if:

- (i) it is presented officially in the name of the government or agency,
- (ii) it is an administrative report of the work of a government unit for which the official is responsible, or
- (iii) it is a routine publication which may successively be pre-

pared or continued by different representatives of the government unit. Other works by an official are entered under his own name, with an added entry under the name of the agency if issued by the agency.

India.

Import policy of the Government of India, presented by the Minister of Commerce for 1962.

Uttar Pradesh. Labour Bureau.

Report on the work of the labour bureau by the Director of Industries and Labour, 1961.

But

Radhakrishnan, Sarvapalli.

Speeches of Dr. S. Radhakrishnan delivered at cultural functions, issued by the Publications Division.

I. India — Ministry of Information and Broadcasting—Publications Division.

Setalvad, M. C.

Nuclear weapons and international law; address delivered by M. C. Setalvad, Attorney-General of India at a meeting organized by the Indian Society of International law, 1962.

CCR 45 draws a line of demarcation between works issued in official capacity and works of a private nature of a person who is a government official.

ENTRY OF JURISDICTION

46. NAME OF NATIONAL OR LOCAL JURISDICTION

a. A country, state, province or other Jurisdiction which is generally known by a conventional name is entered under this name, preferably in English.

India
Germany
Russia
Japan
Mysore State

b. A county, city or other local jurisdiction is entered under the vernacular name, followed by the name of state or province in which it is located.

Ernakulam, Kerala State.
Ramanathapuram, Madras State.

But

Well known cities may be entered without the qualification of state or country:

Delhi
London
Paris
Rome

47. NAME OF GOVERNMENT DEPARTMENT, OFFICE, OR AGENCY

a. A department, office, or agency of government created to exercise legislative, administrative, or judicial authority is entered under the name of the jurisdiction to which it belongs followed by its own name, e.g.

Pondicherry. Office of the Commissioner.
Goa. Governor.

But an office or agency established to serve educational, cultural, scientific, commercial, religious welfare, and other non-regulatory functions (such as a University, college, school, library, museum, observatory, experiment station, botanical or zoological garden, bank, business corporation, church, hospital) is entered directly under its name, except when that name implies subordination to another body or is inadequate without the name of the jurisdiction.

Annamalai University

University of Bombay

Kerala University

Andhra University. College of Science and Technology.

U.P. Agricultural University. Experiment Station.

CCR 47a is so broad based that it replaces several specific rules of ALA 103-114. It seems logical that this rule relating to non-governmental bodies finds a place with rules for other corporate authors CCR 21-33.

b. An office or agency which is administratively subordinate to a department of government is entered under its name as a direct subdivision of government, if its name does not imply subordination to the department and is adequate without it.

Enter India. Patent Office.

Refer from India. Ministry of Commerce. Patent Office.

India. Tariff Board.

India. Bureau of Mines.

But

India. Ministry of Commerce and Industry.

Company Law Administration Department.

Research and Statistics Division.

d. The name of the office of the head of a national or local government is entered as such in the vernacular.

India. President.

U.S. President.

Great Britain. Sovereign.

In the entry of a single official act or of a collection of the official acts of one of the incumbents, the name of the office is followed by the dates of incumbency, and the name of the incumbent.

India. President, 1947-1962 (Rajendra Prasad)

The Unrepealed acts of President,

Republic of India, 1947-1952.

Embassies, legations, etc. of one country in another country are entered under the name of the country represented.

India.	High Commissioner in London.
Germany.	Consul General for India.
U.S.	Embassy. India.

WORK OF UNKNOWN, COMPLEX, OR CHANGING AUTHORSHIP

WORK OF UNKNOWN AUTHORSHIP

In the previous chapters, the rules studied (CCR 1-48) cover the discussion and procedure of entry of personal, corporate and government authors and their works. Some of the books to be catalogued in a library do not contain any information about their writers, and some of them are conventionally known by their titles only. The most commonly identified form of name of such works should be chosen for entry. Anonymous works, sacred books, epics, periodicals and other serial publications are types of works which will fall in this category. Corporate author works, which may not reveal the names of persons actually writing them should not be confused with these works.

61. ENTRY

a. A work of unknown authorship is entered under the title; if the title includes a distinctive phrase by which the work might be remembered and looked for an added entry is made under that phrase.

Tales that have tickled a man
in the street. 1952.

b. If in such a work the author is designated by a generic phrase, which characterises rather than names him, or by the title of another anonymous work written by him, or by initials, an added entry is made under the designation (the initials being given in the form found on the work without inversion); but if the author is represented by a non-alphabetic symbol, no added entry is made under that symbol.

Grow your garden by an
experienced gardener.

Life's remorse: a novel by the
author of 'Molly Bawn.'

I. 'Molly Bawn,' author of

Robert and Emma: school days
by J. E. B.

I. J. E. B.

If the author is not indicated in the work but has been established from other sources the entry is made under the name enclosed in brackets.

[Sturgis, H.O.]

Tim, a delicate portrayal of a
sensitive boy's devoted affection
for an elder boy.

62. TITLE

a. MODERN ANONYMOUS WORK.

A modern anonymous work issued under different titles, is generally entered under the title of the original edition, unless it is better known by a later title.

b. EARLY ANONYMOUS WORK.

An early anonymous work is generally entered under the title by which it is traditionally referred to, the title by which it is most frequently identified in bibliographical sources, the title most frequently used by the editors of the work, or the distinctive part of the title common to most editions—in this order of preference in the original language.

A classic known as epic will follow similar procedure of entering under the most frequently identified form of its title, irrespective of the form of title under which it may be issued.

Enter	Chanson de Roland
Refer from	Song of Roland
	Roland's song
Enter	Njal
Refer from	Burnt Njal Saga

Enter	Nibelungenlied
Refer from	The Fall of the Nibelungs
Enter	Mahabharata
Refer from	The Great Indian Epic
"	The Story of Pandavas and Kauravas
Enter	Mahabharata. Vana Parva
Refer from	Vana Parva
Enter	Ramayana
Refer from	Valmiki Ramayana
Enter	Ramayana. Balakanda
Refer from	Balakanda
Enter	Puranas
Refer from	The Great Indian Puranas
Enter	Puranas. Agnipurana
Refer from	Agnipurana

This rule is extended to permit entry of a work in little known language, under its English title. This is necessary to provide for exceptional cases, where the original title, e.g. Hazār Afsāna in Persian, of the Arabian Nights, is unfamiliar to large groups of readers.

No subject entries are ordinarily required to be made for sacred works, classics, epics, but added entries for editors, translators, and commentators may be made.

c. A translation of an anonymous work is entered under the title of the original work followed by the language of the translation, with added entries under the name of the translator and under the title of the translation.

Hitopadesa. English

Book of good counsels from the
sanskrit of the Hitopadeas; tr.
by Edwin Arnold.

I. Arnold, Edwin. II. title

Arabian Nights. English

Book of thousand and one nights

tr. by R. Burton.

I. Burton, Richard.

63. CYCLES AND RELATED WORKS

A cycle of anonymous stories, romances, or legends centering around the name of a historical or legendary character, sacred object, or event, is treated the same as an individual anonymous work in choosing the title.

Akbar — Birbal Stories

Tenali Rama's Humorous Tales.

Arthur (King) (Romances, etc.).

64-68. Bible and other Sacred works and classics and epics.

In the absence of an exact version or text of these rules, one can reasonably assume the procedure in entering these works, which are commonly identified by their conventional titles and for which no personal or corporate authorship could be fixed with certainty.

Bible or any part of it, in any language will be entered under the term 'Bible' followed by the name of the part and its subdivisions and the language in which it is written, with added entries under the names of editors, translators, etc. if of any appreciable importance and with references made from the various forms of title under which it is issued, e.g.

Enter

- (i) Bible.
- (ii) Bible. Polyglot.
- (iii) Bible. English.
- (iv) Bible. O.T.
- (v) Bible. O.T. German.
- (vi) Bible. O.T. Pentateuch.
- (vii) Bible. O.T. Psalms.
- (viii) Bible. N.T.
- (ix) Bible. N.T. John.

Refer from

Holy Bible.
English Bible.

(i)
(iii)

Old Testament.	(iv)
Old Testament. German.	(v)
Old Testament. Pentateuch.	(vi)
Pentateuch.	(vi)
Old Testament. Psalms.	(vii)
Psalms.	(vii)
New Testament.	(viii)
New Testament. John.	(ix)

A detailed scheme of subheadings for the arrangement of the entries for Bible is ordinarily available in standard codes of Cataloguing and classical dictionaries.

Non-Christian sacred works will follow the same principle as for the entry of Bible and its parts; the commonly identified form of their titles is given under each group, which could be adopted as headings in main entries.

1. Jewish Sacred Works.

Talmud.

Mishna.

2. Buddhist Sacred Works.

Tripitaka.

Tripitaka. Vinayapitaka.

Tripitaka. Suttapitaka.

Tripitaka. Abhidhamma.

Dhamma pada.

Jatakas.

3. Hindu Sacred Works.

Vedas.

Vedas. Rigveda.

Vedas. Yajurveda.

Vedas. Samaveda.

Vedas. Atharvaveda.

Aranyakas.

Brahmanas.

Upanishads.

Upanishad. Kena Upanishad.

4. Mohammedan Sacred Works.

Koran.

5. Zoroastrian Sacred Works.

Avesta.

In all cases, references from various forms of titles under which they may be issued are to be made to the headings adopted, and also from the second and subsequent parts of the headings to the form of heading adopted for parts, e.g.

Zend Avesta, *see*
Avesta.

Quran, *see*
Koran.

Al Koran, *see*
Koran.

Rigveda, *see*
Vedas. Rigveda.

Gopatha Brahmana, *see*
Brahmanas—Gopatha Brahmana.

Taitriya Aranyaka, *see*
Aranyakas. Taitriya Aranyaka.

Kenopanishad, *see*
Upanishads. Kena Upanishad.

Work of Complex or Changing Authorship

69. ENTRY AND TITLE

A work of complex or changing authorship (other than a serial) which is to be entered under title, and is issued under different titles or in different languages, is treated the same as an anonymous work.

SERIALS

71. Entry

a. A newspaper, periodical, annual, monographic series of other publication which continues indefinitely and may successively be prepared by different compilers or editors is entered under the title, with an added entry under the sponsoring or issuing body, if it is not a commercial publisher.

Statesman, incorporating and
directly descended from the
'Friend of India'.

Nature, a weekly journal of
science.

British books, incorporating
the Publishers Circular and
Booksellers Record.

Endeavour, a quarterly review
designed to record the progress
of the sciences in the service
of mankind.

The Writer's and Artist's yearbook,
a directory for writers, artists,
playwrights, film writers, photo-
graphers and composers.

India [a reference annual]
issued by the Research and Reference
Division of the Ministry of Information
and Broadcasting of the Government of
India.

I. India. Ministry of Information
and Broadcasting. Research and Reference
Division.

In the entry of a newspaper references are made, not only
from the known forms of the title, but also from the title
beginning with the name of the city served by the newspaper
when not so entered.:

Enter Statesman. Delhi.
Refer from Delhi. Statesman.

b. A serial whose title begins with the initials or with the
name of a corporate body other than a commercial publisher,
or one whose title is indistinctive, ambiguous, incomplete, or in-

adequate without the name of the issuing body, is entered under the name of that body.

Library Association.

Library Association Record.

Linnaean Society.

Journal of the Linnaean society.

University of Allahabad.

Studies.

c. A serial reporting the proceedings, actions or transactions of a corporate body or one serving as a periodic report of the activities and functions of a body is always entered under the name of that body.

Institution of Engineers, India.

Transactions.

Library Association.

Proceedings of the annual conference.

Indian Statistical Institute

Annual report.

University Grants Commission, New Delhi.

Annual report, 1960-61.

University of Delhi.

Handbook of information to students.

CCR 71 is in conformity with ALA 5cF, with two chief differences. The corporate authority responsible for the issue of the serial, when subject to change, is not considered for main entry. The title is adopted for entry instead of the corporate body.

The distinctions maintained between types of serials, periodicals, newspapers, almanacs, directories, yearbooks, etc. in ALA rules is overlooked, because their physical form and frequency of issue are their artificial characteristics. The only distinctive

feature present in them is the 'problem of change of author or editor'.

72. TITLE

a. A serial no longer published is entered under its last title, unless that title had been used for a short duration.

Life and Letters.

v. 1—63, 1923—1949,

No more published

Previously issued under the title:

Life and letters today, v. 1-45.

b. A serial which has undergone changes of title should be entered under the successive titles, which it has borne. If collocation of the whole file is desired, as in the case of a serial which has ceased publication, the entry should be under the last title.

Journal of pharmacy and pharmacology.

Monthly.

v. 1, 1949—

Preceded by quarterly journal of
pharmacy and pharmacology up to 1948.

ADDED ENTRIES, OTHER THAN SUBJECT ENTRIES

ADDED entries are secondary entries to the main entry of a book. Usually in handwritten and typewritten catalogue cards, selected items of information only are given on these various added entries, while the fullest record of the author and his work is given on the main entry. If printed cards like the L.C. cards, are used, both main and added entry cards, contain the same items of information, with the addition of the appropriate heading on the added entry cards.

No limit to the number of added entries for a book can be fixed. The character and scope of each book will influence the number of added entries, required for it. Usually they are made for (1) jt. authors, (2) editors, (3) illustrators, (4) commentators, (5) compilers, (6) translators, (7) series, (8) titles and (9) subjects.

In all these types of added entries, the author heading, the title proper, the date of publication and number of volumes are invariably included. Each added entry has a definite function to perform. Based on the function, the particulars in the entry are determined.

The headings for all added entries, except the series entry (which is dealt with in a subsequent chapter) commence from the second indentation on the top line. The heading of the main entry is written on the line below commencing from the first indentation, in the same style and fullness as on the main entry. The title is written on the next line commencing from the second indentation, subsequent lines of title coming out to the first indentation, till it is completed. The imprint follows the title on the same line, leaving four letter spaces, after the title. If sufficient space is not available on the same line, it is begun from the first indentation on the next line, so as to make a

paragraph. Collation, if given, is commenced on the next line from the second indention.

Added entry for jt. author.

Hefferline, R. F.

Perls, F. S. and others.

Gestalt therapy: excitement and growth in the human personality by F. S. Perls, R. F. Hefferline and Paul Goodman. N. Y., Julian Pr., 1952
xiii, 466, 22 cm.

Added entry for translator.

Connell, Brian.

Papen, Franz von.

Memoirs; tr. from the German by Brian Connell. London, Deutsch, 1952.
630p., front (port) 4 pl., 22cm.

Added entry for editor.

Dimmock, F. H.

Burnham, Roy,

B-P's life in pictures: the story of Lord Baden-Powell of Gilwell; ed. by F. H. Dimmock drawing by Kenneth Brookes. Lond., Boy Scouts Assoc., 1952.
60p., illus., 22½cm.

Added entry for illustrator.

Brookes, Kenneth

...

Burnham, Roy.

B-P's life in pictures: the story of Lord Baden-Powell of Gilwell; ed. by F. H. Dimmock. drawings by Kenneth Brookes Lond., Boy Scouts Assoc., 1952.
60p., illus., 26½cm.

Added entry for compiler.

Spark, Muriel.

Bronte, Emily Jane.

A Selection of poems; Comp. by Muriel Spark. Lond., Grey-Walls Pr., 1952.
62p., 19cm.

Added entry for commentator.

Mallinātha.

Kalidāsa.

Raghuvamsa; with commentary 'The Sanjivini' by Mallinātha. Bombay, Nirnaya Sagar Pr., 1904.
276 p., 212 cm.

Added entry for title.

B-P's life in pictures. 1952.

Burnham, Roy.

The directions to make an added entry are contained in the rules, and in 'The principles of Cataloging' given in ch. 5 but the cataloguer has to assess the value and use of such added entries before automatically making them.

The added entries are based on the information contained in the main entries. If the author heading of a main entry is incorrectly fixed, all added entries repeat the same incorrect form. Therefore the student of practical cataloguing is advised to bestow sufficient care over the making of main entries. The usual order of indicating the added entries on the main entry card is (1) Subjects and (2) other added entries in the order (i) jt. auth., (ii) editor, (iii) translator, (iv) compiler, (v) commentator, (vi) illustrator, (vii) series and (viii) title.

SUBJECT ENTRIES

THE need for making subject entries for the subjects dealt with in a book and to file them in a catalogue has been fully established. Here the practical aspect of their making is covered.

There has been a large volume of opinion that subject cataloguing is an art which can be practised successfully and effectively by those having the ability and aptitude towards it. It does not mean that it has no technique which cannot be stated and taught. The usual method of training subject cataloguers in various schools of library science is limited to the practice of referring to some standard list of subject headings and applying them to books. New thought in certain fields of knowledge like science and technology, has indicated the limitations of even the most comprehensive of the list of subject headings, which fail to provide the appropriate headings. This kind of training does not help the students to obtain a correct conception of the basic principles. Instead of rendering it a fascinating, intellectual performance, subject cataloguing is reduced to a mechanical business. The subject cataloguer can no longer depend solely on these aids, but he has to summon his intellectual resources into constructing suitable subject headings.

Subject cataloguing, on the other hand, is an adventure in discovery of the exact subject or subjects contained in a book which is being catalogued. One should have a clear conception of what he is looking for, where to locate it, and how to communicate what has been discovered in an unequivocal manner. The process of discovery, when reduced to a function, will be a verbal statement and description of the subject comprising all its dimensions. This is commonly understood as the provision of a subject heading.

Derivation of the subject statement can ordinarily be obtained by an examination of the book, the jacket, the title page, the

table of contents, the preface, the introduction, and the text. The titles of some books are so direct as to readily indicate the subject of the book, without involving further examination of the other means; while some other titles require a careful study of all available sources of information plus a reference to an expert or scholar in that field of knowledge.

The subject statement consists of some parts, which bring out the characteristics like, (1) the exact meaning of the term used as primary subject of the book which is governed by, (2) space, (3) time, (4) bibliographic form, e.g. outlines, dictionaries, collections, histories, etc., (5) literary form, e.g. poetry, drama, fiction, etc., and (6) relation to other branches of knowledge or subjects. As there has not been any agreed uniformity of the order in which these characteristics are to be used in the formation of the subject headings they reveal diversity in their presentation. As far as possible, a fixed order, if arrived at, will not only provide uniformity among subject catalogues, but will help complete coverage of all the characteristics involved in each subject heading. As books vary in the treatment of the subject with regard to their scope, aspect, relationship, and language, so must the combination or use of these characteristics, in the subject statement differ.

As the chief function of a subject heading in the catalogue is to serve as a point of reference by the inquirer, it will, therefore, be advantageous to place first the terms having the highest potency as points of reference and then the other parts of the subject statement in a convenient order, which is normally indicated by the author in his work, e.g. *A Dictionary of British Surnames*. In this, the desirable order for the subject heading will be *Surnames, British. Dictionaries*.

The beginner in cataloguing needs to remember that a work may require one or more subject entries, while it will have only one main entry under its author. The more composite a book is in its contents, the larger will be the number of subject entries that it requires. Besides the character of the book, the necessity for liberal provision of subject entries, will be felt more keenly in special libraries than in general libraries. The subject analytical entries will be an outstanding feature in the catalogues of special libraries.

An erroneous tradition has persisted that the subject head-

ings chosen for a book should be limited to the words forming its title or to the terminology of the class numbers provided for the book. Both methods are to be deprecated, as they set limitations over the choice of appropriate subject headings. No scheme of book classification of a standard variety has found it possible to provide a class number for a book representing its subject to the fullest extent. Therefore the correct procedure in fixing the form and fullness of subject headings for a book is to "Enter books under the words which express their subject, whether it occurs in the title or not"¹ and whether the terminology of the classification used contains its indication or not.

The "fundamental concepts"² in the choice and making of subject headings are (1) the reader as the focus, (2) uniformity in style and terminology of the subject headings of all the books on the same subject, (3) usage of common and popular terms, (4) English terminology, except when no words in the English vocabulary could express the subject, fully and appropriately, and (5) specificity of all subject headings to the extent exactly demanded by the scope and treatment of the subject in the book.

The most general rule and also a fundamental one governing all kinds of subject headings in a dictionary catalogue is based on the principle of "Specific Entry". "Enter a work under its subject heading, not under the heading of a class, which includes that subject",³ e.g. A book on "Ants" should be entered under "Ants" and not under 'Insects' nor under 'Zoology'.

The other rules for making subject headings are of two kinds: (1) those covering the choice of the terms to be adopted and (2) these governing the structure and style of the headings.

1. CHOICE OF THE TERMS

(i) *Between Person and Country*: In choosing subject headings for books on the history of a country, the cataloguer faces the problem of entering it under the name of the country or under the name of the ruler or king or under both. The directions of Cutter are that if the book is a biography of the ruler or a work dealing with the period of his reign only, it should be entered under his name, e.g. "Asoka," by J. M. Macphail should be entered under Asoka, the Great, Emperor of India. If there is a book which covers the whole or part of

the history of a country not limited to a single ruler, it should be entered under the country as its subject, e.g. History of India by V. A. Smith, will be entered under the subject heading India—History.

As the former book "Asoka the Great" and the later "History of India," are related to each other, the subject headings for both, even though they will be found under different alphabetical places in the catalogue are connected by providing a "see also" reference from the general to the specific subjects, e.g. India—History, see also, Asoka, the Great, Emperor of India. Instead of making individual reference to rulers, from each period subdivision of the history of a country, a general reference may be made e.g. India—History, see also, under the names of individual rulers, e.g. Asoka, Akbar, Chandra Gupta I, Hastings, Warren, Rajendra Prasad, I President, Republic of India, 1950—1962.

Perhaps a more logical method would be to enter all lives, personal memoirs and accounts of rulers of country under the country with a reference from the names of rulers with the result that general histories of countries and personal history of the rulers of the country come together under one uniform subject heading of country sub-divided by History, Period and Ruler. The only valid objection to it would be that the principle of specific entry is overlooked by the adoption of this method.

(ii) *Between event and country:* Cutter advocates the entry of events or periods in the history of a country which have a proper name, under that name, with a reference from the country, e.g. Plassey, Battle of, the Mauryan age to be entered under their names, with reference from India—History—Period subdivision.

If the event or period is known by common or general names, the entry is to be made under the country, e.g. Medieval history of India; Independence of India, will be entered under India—History—Medieval period; India—History—Independence 1947.

(iii) *Between subject and country:* The only satisfactory procedure, according to Cutter is double entry under the subject and place. The method of double entry is superfluous in regard to certain subjects and costly in respect of all, e.g. Progress of Chemistry in India. In this title, the subject Chemistry—History is dealt with and there is no information on the country,

India. It is very unlikely that any reader would look for this book under India. Therefore, it is sufficient, if one subject heading under the subject 'Chemistry' is provided. In order to obtain the required specificity, it may be subdivided by locality and form (i.e.) Chemistry—India—History.

The suggestion of Mann, in her *Introduction to Cataloguing and Classification*, chapter on Subject headings, for dealing with subject versus place, is worth considering. She advocates the entry of works on science and art limited to a locality, under the subject subdivided by the name of the locality and of works on the history, geography, politics, economics, and other social subjects related to the place under the name of the place with the subject as subdivision, e.g. Indian Social conditions. The subject heading for this title would be India—Social Conditions.

Modern practice followed by several leading libraries is to enter the scientific and technical subjects, artistic and literary subjects under the subject even though limited to a place and social, historical, religious, and philosophical subjects under the name of the place subdivided by subject, e.g. entry under subject subdivided by place.

Mines and mineral resources—India.

Coal mines—Bihar.

Agriculture—Punjab.

Painting, Indian.

e.g. Entry under place, subdivided by subject.

India—Politics and government.

India—Foreign relations—Russia.

Uttar Pradesh—Economic conditions.

Madras (City)—History.

Mysore—Geography.

India—Religions.

But sometimes doubts arise, in the choice of headings for books on education, philosophy, whether they should be entered under subject or place, e.g. "Indian philosophy" by S. Radhakrishnan, is not entered under India—Philosophy, but under Philosophy, Indian. Similarly, Education in India by Anathanath Basu, is not entered under India—Education, but under

Education—India. Both subjects, belong to the social or general group of subjects, but yet the practice of the Library of Congress (vide List of Subject Headings; 5th ed. 1948) is to enter them under the subject with place as subdivision.

Therefore the beginner in cataloguing will find it necessary and safe to check the heading chosen by him from the L.C. List of Subject Headings or Sear's List of Subject Headings, so that uniformity is maintained.

(iv) *Between overlapping subjects:* The direction of Cutter is that among subjects which overlap, the one that preponderates should be chosen for the entry with reference from others, e.g. physiography and art overlap with regard to landscape; medicine and psychiatry overlap with regard to therapeutics. In such cases, the view point of the author, his credentials and profession help the cataloguer to find out the more dominating aspect of the subject under which the entry is to be made, e.g. An assessment of human values. A title like this will have as its subject heading Value (Philosophy). On the other hand a title like Economic values of the 20th century, will be entered under Value (Economics).

2. THE STRUCTURE AND STYLE OF THE HEADINGS.

(i) A subject heading should be in English language as far as possible; when no English word appropriate to the description of the subject can be found, a foreign name can be used, e.g. Vedanta; Karma; Yoga; Vaishnavism; Dharma.

(ii) Between two synonymous names, choice should be made of one, with reference from the other; e.g. Agricultural implements and Farm implements; Adwaita and Vedanta; reincarnation and pre-existence; Death penalty and Capital punishment.

Adwaita, *see*
Vedanta

Agricultural implements, *see*
Farm implements

Implements, Agricultural, *see*,
Farm implements

Implements, Farm, *see*
Farm implements

In the choice between synonymous headings the one that is (1) most familiar to the class of people who use the catalogue and the library (2) most used in other catalogues, (3) most intensive in its meaning, is to be preferred.

Of two opposite names one should be adopted with reference from the other, e.g. Temperance and Intemperance. If the rule is followed, a reference, Intemperance, *see* Temperance, will have to be made, when Temperance is chosen. Between Free trade and Protection, if Free trade is chosen, a reference in the style, Protection, *see* Free trade, has to be made. When there is a book in which the case for Protection is dealt with, it would look unreasonable to enter it under the subject heading "Free trade", although the disadvantages of Free trade might be discussed in the book.

Therefore, instead of choosing one of two opposite terms, as the subject heading both may be adopted according to the necessity and a *see also* reference may be made to link them together. Or the subject heading may combine both opposite terms and a *see* reference may be made from one of the opposite terms, e.g. Between Good and Evil, if a combined heading like "Good and Evil" is chosen, it will be found appropriate to the kinds of books one on 'Good' and another on 'Evil'. A reference in the style Evil, *see* Good and Evil, has to be made.

(iii) *Formation of the heading*: (1) The simplest form of subject heading is surely a single noun made of one word, e.g. Chemistry; Man; Soul;

(2) compound subject headings consist of a noun preceded by an adjective, e.g. Moral Philosophy; Religious psychology; Vocational education. In such subjects, the inverted form as Psychology, Religious, may be adopted. When the inverted form is used, a *see* reference from the uninverted form is made to the form chosen. When a different term is used as 'Ethics', instead of 'Moral philosophy', a *see* reference from the compound subject heading is made, both from inverted and uninverted forms, e.g. Moral philosophy, *see* Ethics; Philosophy, Moral, *see* Ethics;

(3) a noun preceded by another noun, e.g. Death penalty; Book trade. As such usage is wide and popular, a *see* reference from the second noun, inverting the first or followed by the prepositions of and in, is uncalled for. Therefore do not make

a *see* reference in the form Penalty, Death, *see* Death penalty; Trade in books, *see* Book Trade;

(4) a noun connected with another noun by a preposition, e.g. Figures of speech; Conduct of life. Here, a reference, Speech, Figures of, *see* Figures of speech is called for;

(5) a noun joined by the conjunction 'and', e.g. Belief and doubt; State and Church; Science and religion; Colleges and Universities. A *see* reference from the inverted form is necessary, e.g. Religion and Science, *see* Science and religion; Universities and Colleges, *see* Colleges and Universities;

(6) a phrase or sentence, e.g. First aid in illness and injury; Geographical distribution of animals; A *see* reference from the last noun or nouns after the preposition is necessary to be made, e.g. Illness and injury, First aid in, *see* First aid in Illness and injury; Animals, Geographical distribution of *see* Geographical distribution of animals.

Generally a compound subject name is to be entered under its first word, unless some other word is more significant, when an inverted form is obviously needed.

(iv) *Personal names* are used as subject headings for books of biography, autobiography, diaries, memoirs, criticisms, etc. e.g. Gandhi, Mohandas Karamchand will be the subject heading for his autobiography "Experiments with Truth". The form of name of a person used as subject heading, may in general follow the CCR rules for Author and Title entries.

Personal names used as subject headings can further be subdivided by the terms 'Anecdotes; Cartoons, Satire, etc.; Criticism and interpretation. The subdivisions adopted in the L.C. List of subject Headings; 5th ed. 1948, under voluminous authors like Shakespeare, William, may be used for similar authors or persons. The subdivision helps in obtaining necessary specificity and grouping the material in logical arrangement under a person.

(v) *Corporate names* also may be used as subject headings when books contain their history and progress and their organization and function. Their names used as subject headings, should conform to the form used as author entry according to the CCR rules for Author and Title entries e.g. "The origin and growth of Red Cross" will have "Red Cross—History" as its subject heading; "the annual

report of the Banaras Hindu University—Annual reports”.

(vi) *Proper names* of things and places etc. can be used as subject headings, e.g. The Himalaya mountains; the Taj Mahal; the Ganges, etc. Even names of literary works, sacred books may be used as subject headings, with subdivision, commentaries, criticism and interpretation, etc. e.g. Hamlet—Criticism and interpretation; Vedas—Commentaries.

(vii) *Subdivision of subject headings* can be by (1) geography (2) history (3) form and (4) aspects or view points, e.g. Geology—India; Philosophy—20th century; Education—Addresses, essays, lectures; English language—Indian authors.

(viii) *Form used as subject heading* is common in the field of literature; e.g. Sanskrit poetry; German drama; French essays. Common forms are Poetry, Drama, Essays, Satire, letters, Bibliography and collections, etc. Sometimes these forms are used as subdivision. e.g. Folklore—Bibliography.

General or Common form subdivisions which may be used under any subject are:

Addresses, essays, lectures.

Bibliography.

Collections.

Dictionaries.

Directories.

Encyclopedias.

Handbooks, manuals.

History.

Outlines.

Periodicals.

Societies.

Statistics.

Study and teaching.

Theory or Philosophy.

Travel and description.

Yearbooks.

The subject heading is written in block letters or in red ink, in order to make it distinctive. A line is left blank below the heading and before the repetition of the heading of the main entry on the body of the card. The subject entry usually con-

tains the same details about the book, as the main entry has, except the tracings.

Subject entry.

ENGLISH LANGUAGE—DICTIONARIES.

Wyld, H. C. ed.

The Universal dictionary of the English language. Lond., Routledge, 1952.

xx, 1447p., tables, diagr., bibliography, 29cm.

REFERENCES

1. Cutter Rule No. 172, in his *Rules for a Dictionary Catalog*.
2. Library of Congress: *Subject headings*, a practical guide, 1951, ch. II.
3. Cutter Rule No. 161 in his *Rules for a Dictionary Catalog*.

ANALYTICAL ENTRIES

AN analytical entry is defined as "the entry of some part of a work or some article contained in a collection (volume of essays, serial etc)"¹ including a reference to the publication which contains the article or work entered.

Dewey, in his Simplified Library School rules, p. 6, defines it as an "added entry for a distinct part of a work or collection, which may be either a part or the whole of a volume or volumes with or without a separate title page".

An analytical entry describes the part of a work catalogued, while an added entry, under subject or editor, etc., covers the whole of a work. Therefore an analytical entry is more specific than a regular added entry.

It should contain a reference to the work, from which the portion analysed is taken. The reference is written in curves, commencing with the word 'In', heading of main entry, title, date of publication and lastly inclusive pages covered by the analytic. It should be indicated on the main entry like other added entries.

Three kinds of analytical entries can be made (author, title and subject). It is not necessary that all the three analytical entries should be made for every work selected for analytical treatment. One or all may be made for the portion analysed, depending on its need and usefulness to the reader. By making analytical entries, all the subjects, authors and titles of the part analysed are brought to the notice of the readers, which otherwise would have remained undisclosed to the users of the catalogue by the usual main and added entries. The smaller the resources of a library, the greater is the need and importance of these analytical entries. When individual books or treatises are not in the collection, the analytical entries serve to fill in the gaps in the book collection.

Analytical entries under author or title may be made for distinct parts of works or collections, whether with or without a separate title page. But the making of analytical entries for subjects of parts of a work is equally essential.

When to make an author analytic? An author analytic is to be made (1) when part of a book is written by some person other than the author of the main part of the book, and (2) when two or more works of an author are published together with no indication of the second and subsequent works on the first title page. In both the cases, the included part or work, would not be brought to the reader's notice, if no analytic entry is made for its author; e.g. if you find Goldsmith's *Vicar of Wakefield* and Johnson's *Rasselas* in one book, make an author analytic for Johnson, as none could expect to find Johnson under the entry for Goldsmith; e.g. Dicken's *David Copperfield* and *A Tale of Two Cities*, in one book, requires analytic entry for the author of *A Tale of Two Cities*, as the reader cannot get at *A Tale of Two Cities*, when looking under *David Copperfield*.

Main entry for a work requiring author
analytic for the part.

Winchell, A. N.

The Microscopic characters of artificial inorganic solid substances or artificial minerals ; with a chapter on the Universal stage by R. C. Emmons ; 2nd ed. N. Y., Wiley, 1931.
403p., 23cm.

1. Mineralogy. 2. Crystallography. (anal.)
I. Emmons, R. C. (anal.). II. title. III. title : The Universal stage. (anal.).

Author analytic for a book containing part by a person
other than the author of the main work.

Emmons, R. C.

The Universal stage. (In Winchell, A. N. The Microscopic characters of artificial inorganic solid substances or artificial minerals ; 2nd ed. N. Y., Wiley, 1931., pp. 126-150).

Main entry for a book containing two or more works of the same author with title analytics for his subsequent works indicated.

Marcel, Gabriel.

A Man of God ; Ariadne ; The Funeral pyre ; three plays with a preface on the drama of the soul in exile. Secker and Warburg, 1952.
282p., 19cm.

A Man of God ; tr. by Marjorie Gabain. Ariadne and The Funeral pyre ; tr. by Rosslind Haywood.

I. title. II. title : Ariadne (anal.). III. title : The Funeral pyre (anal.).

Title analytic for a book containing two or more works of the same author.

Ariadne. 1952.

Marcel, Gabriel.

(In his 'A Man of God...') Secker and Warburg, 1952., pp. 115-224).

Main entry for a book requiring author analytic for the part by the author of the first work.

Mauriac, Francois.

The Desert of love (La Desert de l'Amour) ; tr. by Gerard Hopkins. Lond., Eyre and Spottiswoode, 1949.
279p., 19½cm.

Includes his "The Enemy"; (Le Mal) ; tr. by Gerard Hopkins. 1949., pp. 165-279.

I. Hopkins, Gerard, tr. II. Mauriac, Francois (anal). III. title : The Enemy. IV. title.

Author analytic for the part by the author of the first work.

Mauriac, Francois.

The Enemy. (In his "The Desert of love. Lond., Eyre and Spottiswoode, 1949., pp. 165-279).

Author analytics are not required for (1) an author's collected works with a general title, e.g. Complete works of William Shakespeare; Plays of George Bernard Shaw; (2) for collections of stories from periodicals, when published in a book form under a collective title; e.g. Short stories from the Modern Review, and (3) for the part of a book whose title may fall under the same alphabet as the main title. In all such cases, contents should be given on the main entry cards. Genuine joint author works should not be considered for analytical treatment.

Title analytical entries are generally made for all works which are component parts of a large work. Fiction and drama usually need title analytics.

Title analytical entry for part of a work

The Funeral pyre. 1962.

Marcel, Gabriel.

(In his 'A Man of God.....' Secker and Warburg, 1952., pp. 225-282).

Subject analytics are made for parts of books, in which the subject dealt with is other than the subject of the book as a whole. When no separate book is available in the library on the subject of the part, the subject analytics are most essential.

Subject analytic entry.

CRYSTALLOGRAPHY.

Emmons, R. C.

The Universal stage. (In Winchell, A. N. "The Microscopic characters of artificial inorganic solid substances or artificial minerals; 2nd ed. N.Y., Wiley, 1931., pp. 126-150).

REFERENCE

1. *A.L.A. Cataloging Rules*; 2nd ed. 1949 p. 229.

REFERENCES

A REFERENCE is a direction from one heading to another. The beginner in cataloguing needs to clearly understand that the entry of a book which is a record of the book is different from the references made, which refer across, from one form of name to another or from one subject to another. A reference holds good for all books entered under similar headings. Once a reference is made, it is useless to repeat it when books of the same subject or by same author are catalogued subsequently. Therefore, the authority list which should indicate the references already made, should be maintained and kept up-to-date.

"The subject authority list will obviously resemble a general list in its principal features. It will show under each heading:

- (1) the coordinate related headings found in the catalog to which "see also" references have been made;
- (2) the less comprehensive, subordinate headings to which "see also" references have been made;
- (3) the broader, more comprehensive headings from which "see also" references have been made to the given headings;
- (4) the coordinate related headings from which such "see also" references have been made;
- (5) the synonymous terms, and, in general, terms equivalent to the given heading, from which "see" references have been made directing the reader to the chosen heading;
- (6) scope notes defining the heading and distinguishing it from other headings, in those instances where one of two or more meanings of the term has been chosen for its use as a heading, or where a distinction must

be drawn between the given heading and others closely related to it."¹

References are of two kinds (1) general and (2) specific. A reference is general when it indicates a group or class and furnishes an individual heading as an example, e.g. History *see also* under the names of individual countries with subhead 'History', as India—History; Europe—History; History of a subject, *see* under name of subject, with subhead History, as Chemistry—History. A reference is specific, if it mentions the particular heading, to which the reference is made, e.g. Medicine, *see also*, Therapeutics; Political economy, *see*, Economics. Both kinds of references may be either 'see' or 'see also'. The purpose of these references is to provide connecting links between synonymous terms and related terms, used as headings in a dictionary catalogue. They should direct the reader exactly to the heading under which he will find the entry or information required. Therefore references should be made when they prove helpful in saving the time of the user of the catalogue. Without these references the related entries remain scattered under different alphabets and the lay reader fails to get a comprehensive knowledge of the material available in the library on a subject.

References should be freely made from alternative forms to the form of heading chosen. It implies only 'see' references. But 'see also' references are more necessary in a dictionary catalogue.

A 'see' reference is a reference from a term or name under which a reader might look for information, but which the cataloguer does not use as a heading, to the term or name chosen for entry. These 'see' references are generally made in the case of synonymous and opposite terms and various forms of names of a single author, e.g.

Moral philosophy, *see*
Ethics.
Psychology, Religious, *see*
Religious psychology,
Doubt, *see*
Belief and doubt.

- Twain, Mark, pseud., *see*
 Clemens, S. L.
 Mark Twain, pseud., *see*
 Clemens, S. L.
 "Sindbad" pseud., *see*
 Dingle, A. E.
 St. Albans, Viscount, Francis Bacon, *see*
 Bacon, Francis, Viscount st. Albans.

A '*see also*' reference is a reference from a term or name to another already used in the catalogue. In effect '*see also*' references are to be made, when material on both the heading referred from and the heading referred to are in the library and entered in the catalogue. '*See also*' references are ordinarily made from general to specific headings, from one co-ordinate heading to another. Occasionally they may be made from a specific heading to a more general one, when the subjects dealt with are overlapping.

General to specific,
 Zoology, *see also*
 Birds,
 Domestic animals.
 Insects.
 Mammals.
 Related headings.
 Civil Rights, *see also*
 Liberty.
 Civics, *see also*
 Political ethics.

REFERENCE

1. *L. C. Subject headings: a practical guide* by D. J. Haykin, 1951, p. 92.

SERIES NOTE AND SERIES ENTRY

A 'SERIES' is defined as (1) "a number of separate works usually related to one another, in subject or otherwise, issued in succession, normally by the same publisher and in uniform style, with a collective title which generally appears at the head of the title page, on the half title or on the cover; (2) each of two or more volumes of essays, lectures or articles or other writings, similar in character and issued in sequence, e.g. Dickinson's Best Books of the decade, first, second; (3) a separately numbered sequence of volumes, within a series or serial",¹ e.g. Prefaces to Shakespeare by Granville Barker, I series, II series, etc.

"A series note is a note stating the name of a series, to which a book belongs. The series note ordinarily follows the collation."²

"A series entry is an entry usually brief, of the several works in the library, which belong to a series under the name of that series as heading."³

If a book is one of the volumes of an important series, the series note should be given in curves, one centimeter after the last item of collation.

Hammett, L. P.

Introduction to the study of physical chemistry.
N.Y., McGraw-Hill, 1952.

xii. 427p., tables, diagrs. bibliog., 24cm.

(International chemical series).

If the publisher has assigned a number to each volume of the series, the number of the volume is given after a comma,

at the end of the series note.

Manley, Gordon.

Climate and the British scene. Lond.,
Collins, 1952.

xviii, 314p., 56pl., (32col), maps, tables,
diags., 22½cm. (New naturalist series, 22).

Usually in handwritten and typewritten cards, reference to 'half title' 'on cover', etc. is omitted. The series note is given on the main entry and subject entry only and omitted on the rest of the added entries.

Giving a series note on the main entry, does not imply that a series entry is to be made.

A series should be entered under its title, unless it is universally known under the name of the editor or publisher, with an added entry or reference under the editor; and a list of all the works in the library is to be given under the series heading, with the author's name, brief title, and date of publication of each item. The contents are to be arranged numerically, if the publisher has assigned a number for each volume under the series or alphabetically by the names of authors or by subjects if such an arrangement is most useful, as in the case of biography.

Numerical arrangement of the works

New naturalist series.

599.0942 M43	21 Matthews, L. H. 1952.	British mammals.
551.5 M27	22 Manley, Gordon. scene. 1952.	Climate and the British
595.734 : 799.1 H31	23 Harris, J. R. 1952.	An Angler's entomology.

Alphabetical arrangement of the volumes.

International library of psychology, philosophy
and scientific method series.

104 B86	Broad, C. D.	Ethics and the history of philosophy.	1952.
192 F91	Fritz, C. A. Jr.	Bertrand Russell's construction of the external world.	1952.
121.1 H17	Hall, E. W.	What is value.	1952.
137 R62	Roback, A. A.	Psychology of character.	

Arrangement of volumes by subjects in which all the works are by one author and the order of the volume number in the series is overlooked in the arrangement.

Men of courage series by L. E. Walter.

910.4 C77W	2 Cook.	1952.
910.4 D16W	5 Dampier.	1952.
919.8 F83W	6 Franklin.	1952.
916 L78W	1 Livingstone.	1952.

Arrangement of volumes by subjects, in alphabetical order.

Leading figures in Jewish history series

922.96 A15M	Abrabanel by Melinek.	1952.
922.96 M22S	Maimonides by J. W. Slotki.	1952.
922.96 M53S	Mendelssohn by M. Simon.	1952.
922.96 R220	Rashi by A. Owen.	1952.

The arrangement suggested in A. A. Code is very well adopted in a catalogue which uses the unit printed cards for each volume of the series. But in a catalogue in which hand written or typewritten cards are used, the usual method is to

give as many titles of a series, as a card can accommodate. When once the card is filled up, no further additions, which may require entry in between the items already entered, are possible. Leaving liberal space in between two titles may solve the problem to a certain extent. But the best procedure seems to be to provide a separate series entry card for each work of the series, though it may mean more cards and added cost.

In very rare cases, a series is better known by the name of the editor of the series, e.g. English men of letters; ed. by John Morley. It is suggested by a few cataloguers that the series entry may be made under the name of the editor of the series, with a reference from the series. The objection to this practice is that the editor is more liable to vary than the title, in which case a new entry or reference from the succeeding editors will be necessary. Perhaps the subsequent editors may not be so well-known as the previous editor under whose name the entry is made for the series. A better method will be to refer from the name of the editor of a series, to the series heading which should contain the editor's name at the end. If all the works belonging to a series happen to be the writings of a single author and if he himself is the editor of the series also, the series entry may be made under his name with the name of the series as title.

Walter, L. E. ed.

Men of courage series.

916 v. 1 David Livingstone. 1952.
L78W

910.4 v. 2 Captain Cook. 1952.
C77W

910.4 v. 5 William Dampier. 1952.
D16W

The series entry has no call number, while each volume entered under the series, must contain its call number, author's name, brief title, imprint date and number of volumes, if more than one.

The function attached to a series entry is to enable a person consulting it to know all the works in a library of the series and their location on the shelves.

REFERENCES

- 1 and 3. A. L. A. Cataloguing rules for author and title entries, 1949. p. 233.
2. A. A. Code; English ed. 1935, p. xx.

29

CONTENTS, NOTES, AND ANNOTATION

THE contents of books are furnished on the entries, specially the main entry, when they contain (1) several works by the same author, (2) works by several authors, (3) works on several subjects, and (4) a single work on a number of distinct subjects. Contents are necessary to be given when the collective title does not clearly indicate the works included in the book.

The designation of the volumes or parts is to be in the language of the book, e.g. volume (v) band (bd) etc.

The order of contents on the card is to be the order on the table of contents, but they may be arranged alphabetically by names or subjects if such an order is more helpful to the reader.

Two styles of giving the contents are in practice, (1) paragraph and (2) column. The first one is usually adopted as no loss of space in cards is involved. If the second style is followed, it results in greater facility to the reader but occupies more space in cards and sometimes extends over second and third cards. The name of the author follows the title of his work.

Contents for several works by the same author in
volumes, in paragraph arrangement.

Mayer, Adolf.

The Collected papers ; ed. by E. E. Winters.
Baltimore, Johns Hopkins Pr., 1950.
4v., front, illus., 23½cm.

Contents : v.1 : Neurology.—v.2 : Psychiatry.—
v.3 : Medical teaching.—v.4 : Mental hygiene.

Contents for several works by the same author
in column arrangement.

Mayer, Adolf.

The Collected papers ; ed. by E. E. Winters.
Baltimore, Johns Hopkins Pr., 1950.

4v., front., illus., 23½cm.

Contents :—

v.1 : Neurology.

v.2 : Psychiatry.

v.3 : Medical teaching.

v.4 : Mental hygiene.

Contents for works by several authors contained
in a book.

Society for cultural relations with the U.S.S.R.—

Medical section.

British doctors in Russia. Lond., Lewis,
1952.

25p., illus., pl., tables, 22cm.

Contents :—Preventive medicine and health
education by Ian Gilliland.—General medical
services, by Horace Joules.—Maternity and
children's services by Mary Barber.—Note on the
bacteriological services, by Mary Barber.

Contents for works on several subjects.

Bewley, Marius.

The Complex fate : Hawthorne, Henry James
and some other American writers ; intro. and two
interpolations by F. R. Leavis. Lond., Chatto
and Windus, 1952.

xvi, 248p., 20¼cm.

Contents :—Hawthorne and Henry James.—
Some aspects of modern American poetry.—The
Poetry of Wallace Stevens.—Kenneth Burke as
literary critic.

Contents for a single work on distinct subjects.

Place, Robin.

Britain before history. Lond., Rockliff, 1951.

vii, 292p., illus., map, plan, facsimils, diagrs.,
22½cm.

Contents :—1 : No man's land.—2 : An important family.—3 : Shapers of stone.—4 : The Firstfarmers.—5 : Men of bronze.—6 : Masters of iron.—7 : Colony of Rome.—8 : The Last stand.—9 : Saxon and Stwidy.

Notes. The purpose of notes in a catalogue entry, is (1) to provide additional information, largely bibliographical, not contained in the title, imprint or collation, and (2) to explain the title or to correct any misapprehension to which it might lead, e.g. "Sugar candy", Stories for children, as sweet as sugar candy. It is conventional to give notes in English, except quotations from foreign sources and that it should cover bibliographies, authorities, etc., pseudonyms and anonyms, sequels, variations in title, editors and translators, editions, various places, publishers or dates, reprints, language of the text, source of the book, if first published serially, no more published, imperfections in copy, bound with something else. These notes should not be confused with series note. These notes are made by the cataloguer, who uses his discretion, to use simple and concise terms in rendering the book, more intelligible to the reader. The normal limit set is thirty words but may be less or slightly more in a few cases. Notes are given on the line below the collation in a paragraph form, e.g. Title page wanting; Binder's title adopted, Two title pages, one in German and the other in Sanskrit, etc.

Bibliographical.

Electricity undertakings of the world, 1952-53
the "Electrical Journal" red book ; 62nd ed.
Lond., Benn, 1952.
601p., 22½cm.

Previously published as "The Electrician" red book.

Explanatory.

Walmsley, Leo.

Invisible cargo. Lond., Joseph, 1952.
302., front, pl., 21cm.

Includes an account of a voyage in a tanker
from Britain to Venezuela and back.
Maps on end papers.

Annotation in catalogue entries was a regular feature of the printed catalogues. As card catalogues gradually displaced the printed page catalogues, and open access to shelves became more popular, the practice of giving annotations became limited.

Dr. E. A. Savage, defines annotation as "the term applied to all processes of describing the leading features and ideas of books in a succinct manner, whether by analysis or criticism or both together".¹ W. C. Berwick Sayers in his *First steps in annotation in cataloguing*; 2nd ed. 1932, defines it as "a descriptive extension of the title page of a book in which the qualification of the author and the scope, purpose and place of the book are indicated".

Of the two definitions, the definition of Sayers is accepted for adoption. The bibliographical part of the annotation is included in the notes, on the main entry, while the literary part, giving evidence of the author's authority on the subject, or an explanation of the title or subject or the viewpoint of the author is given in the annotation. Sometimes, annotations look like literary appreciations and evaluation. The function of the catalogue is, not to influence the reader's choice of a particular book, but to lay before the user facts and figures and allow him full liberty of choice. Therefore, annotations of an evaluative type are not in keeping with the principles and traditions of the library catalogue.

Old and rare books, maps and incunabula, and other special material require annotation in their entries, as their titles and contents are not easily intelligible.

The cataloguer should guard against the faults of giving in the annotation valueless information like large edition, re-written, etc., and he should keep off the functions of a literary critic or reviewer.

REFERENCE

1. Manual of descriptive annotation for library catalogues, 1906.

DISPLAY OF ENTRIES

DISPLAY OF ENTRIES ARRANGED FOR
(1) A DICTIONARY CARD CATALOGUE

- 332.43
L97 Lutz, F. A.
International monetary mechanisms, the Keynes and White proposals. Princeton, Univ., 1943.
- 615.37
Z78 Zinsser, Hans and others.
Immunity principles and application in medicine and public health. N.Y., Macmillan, 1944.
- 332.43
L97 Lutz, F. A.
International monetary mechanisms, the Keynes and White proposals. Princeton, Univ., 1943.
- 159.96336
S79 Stekel, Wilhelm.
.1 The Interpretation of dreams. N.Y., Liveright
.2 Pub. Corp., 1943.
2v.
- 615.37
Z78 Enders, J. F.
Zinsser, Hans and others.
Immunity principles and application in medicine and public health. N.Y., Macmillan, 1944.
- 615.37
Z78 Fothergill, L. D.
Zinsser, Hans and others.
Immunity principles and application in medicine and public health. N.Y., Macmillan, 1944.
- 299.23
S76 FREEMASONS—RITUALS.
Springett, B. H.
Secret sects of Syria and the Lebanon. Allen and Unwin, 1922.
- 332.43
L97 GOLD.
Lutz, F. A.
International monetary mechanisms, the Keynes and White proposals. Princeton, Univ., 1943.

- 615.37 IMMUNITY.
Z78 Zinsser, Hans and others.
 Immunity principles and application in medicine
 and public health. N.Y., Macmillan, 1944.
- 615.37 Immunity principles and application in medicine
 and public health. 1944.
- Z78 Zinsser, Hans and others.
- 332.43 International monetary mechanisms, the Keynes and
L97 White proposals. 1943.
 Lutz, F. A.
- 159.96338 The Interpretation of dreams. 1943. 2v.
S79 Stekel, Wilhelm.
- 332.43 Lutz, F. A.
L97 International monetary mechanisms, the Keynes and
 White proposals. Princeton, Univ., 1943.
 1. Money. 2. Coinage, International. 3. Currency
 question. 4. Gold. I. Princeton University—International
 finance section. II. title.
- 332.43 MONEY.
L97 Lutz, F. A.
 International monetary mechanisms, the Keynes and
 White proposals. Princeton, Univ., 1943.
- 159.96338 Paul, Cedar.
S79 Stekel, Wilhelm.
 The Interpretation of dreams. N.Y., Liveright
 .1 Pub. Corp., 1943.
 .2 2v.
- 159.96338 Paul, Eden
S79 Stekel, Wilhelm.
 The Interpretation of dreams. N.Y., Liveright
 .1 Pub. Corp., 1943.
 .2 2v.
- 332.43 Princeton University—International Finance Section.
L97 Lutz, F. A.
 International monetary mechanisms, the Keynes and
 White proposals. Princeton, Univ., 1943.
- 159.96338 PSYCHOANALYSIS.
S79 Stekel, Wilhelm.
 .1 The Interpretation of dreams. N.Y., Liveright
 .2 Pub. Corp., 1943.
 2v.
- 199.23 Secret sects of Syria and the Lebanon. 1922.
S76 Springett, B. H.
- 299.23 SECRET SOCIETIES—RITUALS.
S76 Springett, B. H.

- Secret sects of Syria and the Lebanon. Allen and Unwin, 1922.
- 615.37 SERUM THERAPY.
Z78 Zinsser, Hans and others.
Immunity principles and application in medicine and public health. N.Y., Macmillan, 1944.
- 299.23 Springgett, B. H.
S79 Secret sects of Syria and the Lebanon, a consideration of their origin, creeds and religious ceremonies, and their connection with and influence upon modern freemasonry. Allen and Unwin, 1922.
1. Syria—Religion. 2. Syria—Rites and ceremonies. 3. Freemasons—Rituals. 4. Secret societies—Rituals. I title.
- 159.96338 Stekel, Wilhelm.
S79 The Interpretation of dreams, new developments and
.1 technique; tr. by Eden Paul and Cedar Paul. N.Y.,
.2 Livebright Pub. Corp., 1943.
2v.
1. Dreams. 2. Psychoanalysis. I. Paul, Eden, tr. II. Paul, Cedar, tr. III. title.
- 299.23 SYRIA—RELIGION.
S76 Springgett, B. H.
Secret sects of Syria and the Lebanon. Allen and Unwin, 1922.
- 299.23 SYRIA—RITES AND CEREMONIES.
S76 Springgett, B. H.
Secret sects of Syria and the Lebanon. Allen and Unwin, 1922.
- 615.37 Zinsser, Hans and others.
Z78 Immunity principles and application in medicine and public health by Hans Zinsser, J. F. Enders and L. D. Fothergill. N.Y., Macmillan, 1944.
1. Immunity. 2. Contagion and Contagious diseases. 3. Serum therapy. I. Enders, J. F. jt. auth. II. Fothergill, L. D. jt. auth. III. title.

DISPLAY OF ENTRIES ARRANGED FOR
(2) A CLASSIFIED CATALOGUE

(a) MAIN ENTRIES

- 159.96338 Stekel Wilhelm.
S79 The Interpretation of dreams, new developments and
.1 technique; tr. by Eden Paul and Cedar Paul. N.Y.,
.2 Liveright Pub. Corp., 1943.
2v.
- 159.9642 Stekel Wilhelm.
The Interpretation of dreams, new developments

and techniques; tr. by Eden Paul and Cedar Paul. N.Y., Liveright Pub. Corp., 1943.

2v.

Book at 159.96338

S79.1

.2

299.23 Springett, B. H.

S76

Secret sects of Syria and the Lebanon: a consideration of their origin, creeds and religious ceremonies, and their connection with and influence upon modern freemasonry. Allen and Unwin, 1922.

332.42 Lutz, F. A.

International monetary mechanisms, the Keynes and White proposals. Princeton, Univ., 1943.

Book at 332.43

L97

332.43 Lutz, F. A.

L97

International monetary mechanisms, the Keynes and White proposals. Princeton, Univ., 1943.

332.5 Lutz, F. A.

International monetary mechanisms, the Keynes and White proposals. Princeton, Univ., 1943.

Book at 332.43

L97

366.109569 Springett, B. H.

Secret sects of Syria and the Lebanon. Allen and Unwin, 1922.

Book at 299.23

S76

394.409569 Springett, B. H.

Secret sects of Syria and the Lebanon. Allen and Unwin, 1922.

Book at 299.23

S76

614.4 Zinsser, Hans and others.

Immunity principles and application in medicines and public health by Hans Zinsser, J. F. Enders and L. D. Fothergill. N.Y., Macmillan, 1944.

Book at 615.37

Z78

615.37 Zinsser, Hans and others.

Z78

Immunity principles and application in medicine and public health by Hans Zinsser, J. F. Enders and L. D. Fothergill. N.Y., Macmillan, 1944.

Coinage	332.4
Contagious diseases (Public health)	614.4
Currency	332.5
Diseases, Contagious (Public health)	614.4
Dreams: Interpretation	159.96338
Enders, J. F.	615.37
Zinsser, Hans and others, Immunity principles and application in medicine and public health, 1944	Z78
Fothergill, L. D.	615.37
Zinsser, Hans and others. Immunity principles and application in medicine and public health. 1944.	Z78
Freemasonry	366.1
Gold Standard	332.42
Immunology	615.37
Immunity principles and application in medicine and public health, by Hans Zinsser and others. 1944.	615.37
International monetary mechanism, by F. A. Lutz. 1943	Z78
Interpretation of dreams, by Wilhelm Stekel, 1943.	332.43
Lutz, F. A. International monetary mechanism, 1943.	L97
Money	159.96338
Paul, Cedar	S79
Stekel, Wilhelm. Interpretation of dreams	332.43
Paul, Eden	L97
Stekel Wilhelm, Interpretation of dreams	332.4
Princeton University—International Finance section	159.96338
Lutz, F. A. International monetary mechanism Psychoanalysis	S79
Public health: Contagious and infectious diseases	332.43
Religion, Syrian	L97
Secret sects of Syria and the Lebanon, by B. H. Springett. 1922	159.9642
Springett, B. H. Secret sects of Syria	614.4
Secret Societies	299.23
Serum therapy	299.23
Springett, B. H. Secret sects of Syria and the Lebanon	S76
Stekel Wilhelm. Interpretation of dreams	299.23
Syria—Religion	S76
Zinsser, Hans and others. Immunity principles and application in medicine and public health	159.96338

APPENDIX I

SELECT AIDS AND GUIDES FOR THE CATALOGUER

THE tools of a cataloguer connected with his daily work should be fully familiar to him. He should have a complete mastery over their use. The catalogue codes, the classification schedules and the lists of subject headings are primary tools of his profession.

PRIMARY :

1. Cataloguing Codes.
2. Cataloguing manuals and text books.
3. Classification schedules.
4. Classification manuals and codes.
5. List of Subject Headings.
6. Filing rules.

But the cataloguer needs many more secondary aids and guides in his performance. We may call them the "Cataloguer's working library".

This handy collection will contain the following types of books for his ready reference without which adequate standards in cataloguing quality cannot be maintained.

SECONDARY :

1. Cumulative Book Indexes.
2. Standard catalogues of libraries.
3. National bibliographies.
4. Bibliographies—Best books.
5. Subject bibliographies and source books, and Dictionaries of subjects.
6. Language dictionaries.
7. Standard encyclopedias.
8. Biographical dictionaries.

PRIMARY GROUP

I. Cataloguing Codes.

1. A.L.A. Catalogue rules, Author and title entries; American ed. A.L.A. Pub. Board, 1908.
2. A.L.A. Cataloguing rules for Author and title entries; 2nd ed. Chicago, A.L.A., 1949.
3. CCR. Code of Cataloguing Rules: Author and title entry. A.L.A., 1960.
4. Cutter, C. A. Rules for a dictionary catalogue; 4th ed. Washington, Govt. Pr. Office, 1904. (Reprinted by the Library Association, London).
5. National usages for the entry of names of persons. A survey by A. H. Chaplin. Provisional ed. London, LCCP., c/o. N.C.L., 1963.
6. Library of Congress. Rules for descriptive cataloguing (adopted by the A.L.A.) Wash., Govt. Pr. Office, 1949.
7. Columbia University. School of Library Service. Sample catalogue cards; 2nd ed. N.Y., 1950.
8. Ormerod, James. Style in card cataloguing. Birmingham, 1939.

II. Cataloguing manuals and text books.

1. Akers, S. G. Simple library cataloguing; 4th ed. Chicago, A.L.A., 1954.
2. Douglas, R. H. Handbook of card forms for use in Cataloguing. Chicago, Willcox and Follett, 1948.
3. Mann, Margaret. Intro. to Cataloguing and the classification of books; 2nd ed. Chicago, A.L.A., 1943.
4. Sharp, H. A. Cataloguing, a text book for use in libraries; 4th ed. Lond., Grafton, 1948.
5. Taylor, M. S. Fundamentals in practical cataloguing. Lond., Allen and Unwin, 1948.
6. Norris, D. M. A Primer of Cataloguing. Lond., Assoc. of Assistant Librarians, 1952.
7. Jolley, L. Principles of Cataloguing. Lond., Lockwood, 1961.

III. Classification schedules.

1. Dewey, Melvil. Decimal classification and relative index;

- 14th ed. Lake Placid Club, Forest Press Inc. 1942.
2. Ibid. 15th ed. 1952. (Mainly intended for small public libraries and new collections).
 3. Ibid. 16th ed. 1958. 2v.
 4. British standards Institution. U.D.C. abridged English ed. 3rd ed. rev. Lond., B.S.I., 1961.

IV. *Classification manuals and Codes.*

1. Johnson, M. F. Manual of cataloguing and classification for small schools.
2. Mann, Margaret. Intro. to cataloguing and classification of books; 2nd ed. Chicago, A.L.A., 1943.
3. Phillips, Howard. A Primer of Book classification; 4th ed. Lond., Association of Assistant Librarians, 1955.
4. Sayers, W. C. B. An intro. to Library classification, theoretical, historical and practical with readings, exercises, and examination papers; 9th ed. Lond., Grafton, 1954.
5. Ibid. Manual of classification for librarians and bibliographers; 2nd ed. Lond., Grafton, 1944.
6. Merrill, W. S. Code for classifiers; 2nd ed. Chicago, A.L.A., 1939.
7. S. R. Ranganathan. Prolegomena to Library Classification; 2nd ed. L.A., 1958.
8. J. Mills, A modern outline of library classification. Lond., Chapman and Hall, 1960.

V. *List of Subject Headings.*

1. Cutter, C. A. Choice of subject headings (in his Rules for a Dictionary catalogue, pp. 66-82, 111-128).
2. Sears, M. E. List of subject headings for small libraries; 8th ed. N.Y., Wilson, 1959.
3. Pettee, Julia. Subject headings: the history and theory of the alphabetic subject approach to books. N.Y., Wilson, 1946.
4. A.L.A. List of subject headings.
5. Library of Congress. List of subject headings; 6th ed. Wash., 1957.
6. Haykin, D. J. Subject headings: a practical guide. Wash., D.C., Govt. Printing Office, 1951.

VI. *Filing rules.*

1. A.L.A. Rules for filing catalogue cards. Chicago, A.L.A., 1942.
2. Cleveland, Public library. Filing rules for the arrangement of the Dictionary catalogs. 1922.
3. Tomlinson, L. E. Library of Congress rules for filing cards in a card catalog. 1941.

SECONDARY GROUP

I. *Cumulative Book Indexes.*

1. Cumulative Book Index; world list of books in the English language. N.Y., Wilson, 1928—date.
2. Reference catalogue of current literature. Lond., Whitaker, 1961. 2v.

II. *Standard Catalogues of Libraries.*

1. Standard catalogue for public libraries: an annotated list of 12,300 titles with a full analytical index; comp. by D. E. Cook and D. H. West. N.Y., Wilson, 1950.
2. British Museum. Author catalogue with subject index.
3. Library of Congress. Catalogues.
4. India Office library. Catalogues.

III. *National Bibliographies.*

1. British National Bibliography; a subject list of the new British books. Lond., Council of British National Bibliography, 1950—date.
2. Indian National Bibliography, 1958—date Calcutta, National Library.

IV. *Bibliographies, Best Books.*

1. A.L.A. Catalogue. 1926. Chicago, A.L.A.
2. *Ibid.*—Supplements.
3. Sonnenschein, William. The Best books; 3rd ed. Lond., Routledge, 1910-1935. 6v.
4. World List of Scientific Periodicals; 3rd edition. Oxford University Press.

V. *Subject Bibliographies and Source books.*

1. Baldwin, J. M. Dictionary of Philosophy and psychology.

- N.Y., Macmillan, 1902-1911. 3v.
2. Hastings, James. Encyclopedia of Religion and ethics. Edinburgh, Clark, 1908-1926. 13v.
 3. Seligman, E. R. A. Encyclopedia of the Social sciences. N.Y., Macmillan, 1935. 15v.
 4. Bodmer, Frederick. The Loom of language, a guide to foreign languages for the home student; ed. by Lancelot Hogben. Lond., Allen and Unwin, 1946.
 5. Thomson, J. A. Outline of Science. Lond., Newnes, n.d. 2v.
 6. Hawkins, R. R. ed. Scientific, medical, and technical books; 2nd ed. Washington, National Academy of Sciences, 1958.
 7. Scientific encyclopedia. N.Y., Van Nostrand, 1944.
 8. Harper's encyclopedia of art. N.Y., Harper, 1937. 2v.
 9. Esdaile, Arundell. Sources of literature. Cambridge, University Press, 1929.
Cambridge Bibliography of English literature. Cambridge, University Press, 1940.
 10. Cambridge ancient history. Cambridge, University Press, 1923-39. 12v.
Cambridge mediaeval history. Cambridge, University Press, 1911-36. 8v.
Cambridge modern history. Cambridge, University Press, 1902-26. 13v. and Atlas.
Cambridge history of India.
 11. Wright, J. K. and Platt, E. T. Aids to geographical research; 2nd ed. N.Y., Columbia University Press, 1947.
- VI. *Language Dictionaries, including anonyms and pseudonyms.*
1. The Shorter Oxford English dictionary. Oxford, University Press, 1933. 2v.
 2. Cassell's French-English, English-French dictionary. London, Cassell, 1928.
 3. Cassell's German-English, English-German dictionary. Lond., Cassell, 1939.
 4. Apte, V. S. The Students' Sanskrit-English dictionary. Bombay, Gopal Narayan, 1922.
 5. Monier-Williams, Monier. A Sanskrit-English dictionary;

- 2nd ed. Oxford, Clarendon Press, 1899.
6. Bhargava's standard illustrated dictionary of the English language (Anglo-Hindi edition); compiled by R. C. Pathak. Banaras, Bhargava Bhushan Press, 1951.
 7. Student's practical dictionary containing Hindi words with Hindi and English meanings. Allahabad, Ram Narain Lal.
 8. Halkett, S. and Laing, J. Dictionary of Anonyma and Pseudonyma, London, Oliver, 1934. 7v.
 9. Partridge, Eric. Slang, today and yesterday. Lond., Routledge, 1933.
 10. Partridge, Eric. A Dictionary of abbreviations. Lond., Allen and Unwin, 1943.
 11. Reaney, P. H. Dictionary of British Surnames. Routledge, 1958.

VII. Standard Encyclopedias.

1. Encyclopedia Britannica. Chicago, Encyclopaedia Britannica, 1963. 24v.
2. Encyclopedia Americana. N.Y., Americana Corp. 1964, 30v.
3. Columbia encyclopedia; 3rd ed. N.Y., Columbia University Press, 1963.
4. World Almanac and book of facts. N.Y., New York World Telegram.

VIII. Biographical Dictionaries.

1. Who's who, (annual), Lond., Black.
2. Who was who, 1897-1916, 1917-1928, 1929-1940, 1941-1950. Lond., Black, 1929-52. 4v.
3. Dictionary of National biography. Lond., Oxford, University Pr., 1908-1950. 22v.+5 Suppl. v.
4. Dictionary of American biography. Lond., Oxford, University Pr., 1928-44. 20v. and index and Supplement.
5. Kunitz, S. J. and Haycraft, Howard. Twentieth century Authors. N.Y., Wilson, 1942.
6. —Supplement, First. 1959.
7. Who's who of Indian writers. New Delhi, Sahitya Akademy, 1961.

The brief list of books furnished to serve the cataloguer as his primary and secondary tools, does not pretend to be exhaustive but only selective and comprehensive. These references will not help a cataloguer who does not know how to use them and with what results. It is expected that his education and training would have brought him close to these books. Every author, title and subject when treated brings in newer knowledge to the cataloguer. The opportunity to move in the world of books and make them readily available to the world of readers is the supreme right and glory of cataloguers.

APPENDIX II

DEFINITIONS OF TERMS COMMONLY USED IN CATALOGUING¹

ADDED ENTRY. A secondary entry, i.e., any entry other than the main entry. Cf. Main entry. There may be added entries for editor, translator, title, subjects, series, etc. Some cataloguers would restrict the use of the term "added entry" to any entry other than the main entry and subject entries, using "secondary entry" as a group term to include all entries other than the main entry. Others would make the opposite choice, using "added entry" as the group term to include secondary entry and subject entry.

ALPHABETIC SUBJECT INDEX. An index under specific subjects arranged alphabetically, as an independent periodical index, an index to an author or a classed list of books or articles, an index to a classification scheme, or an index to a classed catalogue.

ALPHABETICAL SUBJECT CATALOGUE. A catalogue limited to subject entries and the necessary references, alphabetically arranged.

ALPHABETICO-CLASSED CATALOGUE. A catalogue with entries under broad subjects alphabetically arranged and subdivided by topics in alphabetical order.

ANALYTICAL ENTRY. The entry of some part of a work or of some article contained in a collection (volume of essays, serial, etc.) including a reference to the publication which contains the article or work entered.

In special libraries it may be an entry for a significant paragraph, section, table, etc., or for a single statement or figure.

ANGLO-AMERICAN CODE (OF CATALOGUING). A term used for the rules of author and added entry compiled originally by committees of the American Library Association and the (British)

Library Association and in the main, representing the common practice of American and British libraries.

ANNOTATION. 1. A note that describes, explains, or evaluates; especially, such a note added to an entry in a bibliography, reading list, or catalogue. Sometimes called Book Note. 2. The process of making such notes.

ANONYMOUS CLASSIC. A work of unknown, doubtful, or supposedly supernatural authorship, which has appeared in the course of time in many editions, versions, and translations, and which is designated in the catalogue by a fixed form of name, i.e., the most commonly used, most distinctive, or first recorded title.

AUTHORS. 1. The writer of a book, as distinguished from the translator, editor, etc. 2. In the broader sense, the maker of the book or the person or body immediately responsible for its existence. Thus, a person who collects and puts together the writings of several authors (compiler or editor) may be said to be the author of a collection. A corporate body may be considered the author of publications issued in its name or by its authority.

AUTHOR ENTRY. Catalogue entry under the name of the author or the heading which, under the rules for author entries, corresponds to it.

AUTHOR NOTATION. See Book number.

AUTHOR NUMBER. See Book number.

BOOK NUMBER. A symbol, usually consisting of a combination of letters and figures, which serves to identify a given book among others bearing the same class number and, at the same time, to place books bearing the same class number in the desired order on the shelves, by author, title, edition, and the like. When used to arrange books alphabetically by author it is called "author number" or "author notation".

CARD CATALOGUE. A catalogue made up of cards, each usually bearing a single entry. The card catalogue is to be distinguished from the printed catalogue, in book form, and the sheaf catalogue, which consists of sheets brought together in portfolios.

CATALOGUE. A list of books, maps, etc., arranged according

to some definite plan. As distinguished from a bibliography it is a list which records, describes, and indexes the resources of a collection, a library, or a group of libraries.

In a special library it may include entries for material outside the library and for various types of material, e.g. entries for abstracts of periodical articles and pamphlets, and entries under subject for research in progress and for organizations and individuals who are authoritative sources of information on specific subjects.

CATALOGUER. A librarian who determines the forms of entry and prepares the bibliographical descriptions for a catalogue, and, in many libraries, classifies the books and assigns subject headings.

CLASS NUMBER. A symbol applied to a book indicating the class to which it belongs in the classification system used by the library. Together with the book number it forms the call number by which the location of the book on the shelf is indicated.

CLASSED CATALOGUE. A catalogue arranged by subject according to a systematic scheme of classification. Also called "class catalogue", "classified subject catalogue", "systematic catalogue", and "catalogue raisonne".

CLASSIFICATION. 1. A systematic scheme for the arrangement of books and other material according to subject or form. 2. The assigning of books to their proper places in a system of classification. 3. In archives administration, the arrangement in logical order of the series or files within a record group or of the record groups within an archival collection.

CLASSIFIED SUBJECT CATALOGUE. See *Classed catalogue*.

CLOSED ENTRY. An entry with completed bibliographical information covering all parts of a given work, viz., a complete set.

COLLATION. That part of the catalogue entry which describes the work as a material object, enumerating its volume, pages, size, etc., and the type and character of its illustrations.

COMPILER. One who produces a work by collecting and putting together written or printed matter from the works of various authors. Also, one who chooses and combines into one

work selections or quotations from one author.

COMPOSITE WORK. A treatise on a single subject produced through the collaboration of two or more authors, the contribution of each forming a distinct section or part of the complete work.

CONVENTIONAL TITLE. A title by which a work is commonly known but which differs from the title under which it was published. It is used as a filing medium to bring all editions of the work together in the catalogue.

CORPORATE BODY. A group of individuals associated together as an organized unit, e.g., a government, a government department, a society, an institution, a convention, a committee, a corporation.

CORPORATE NAME. The name of a corporate body as distinguished from the name of a person.

CURVES. Curved marks () enclosing inserted explanatory or qualifying words or phrases, or setting off some items in a catalogue entry, such as series note. To be distinguished from brackets []. Also called Parentheses and Round Brackets.

DICTIONARY CATALOGUE. A catalogue, usually on cards, in which all the entries (author, title, subject series, etc.) and their related references are arranged together in one general alphabet. The sub-arrangement frequently varies from the strictly alphabetical.

DIRECT AND SPECIFIC HEADING. See Specific and direct heading.

DIRECT SUBDIVISION. Subdivision of subject headings by name of province, country, city or other locality without intermediate subdivision by name of country or state.

³DISSERTATION, ACADEMIC. An essay called thesis presented by a candidate in partial fulfilment of the requirements for a degree.

DUPLICATE ENTRY. Entry of the same subject matter under two distinct aspects of it, e.g., U.S.—Foreign relations—Gt. Brit. and Gt. Brit.—Foreign relations—U.S. Cf. Multiple entry.

EDITION. 1. All the impressions of a work printed at any time or times from one setting of type, including those printed

from stereotype or electrotype plates from that setting (provided, however, that there is no substantial change in or addition to the text, or no change in makeup, format,* or character of the resulting book). A facsimile reproduction constitutes a different edition. 2. One of the successive forms in which a literary text is issued either by the author or by a subsequent editor. 3. One of the various printings of a newspaper for the same day, an issue published less often, as a weekly edition, or a special issue devoted to a particular subject, as an anniversary number. 4. In edition binding, all of the copies of a book or other publication produced and issued in uniform style. Cf. Text book Edition, Trade Edition.

EDITOR. One who prepares for publication a work or collection of works or articles not his own. The editorial labour may be limited to the preparation of the matter for the printer, or it may include supervision of the printing, revision (restitution) or elucidation of the text, and the edition of introduction, notes, and other critical matter.

ENTRY. A record of a book in a catalogue or list.

ENTRY WORD. The word by which an entry is arranged in a catalogue or a bibliography, usually the first word of the heading. Also called "filing word".

FILE. (*n*) 1. A collection of cards, papers, or other material arranged systematically for reference or preservation. 2. A cabinet, case, or other device for keeping in order cards, papers, or other material. (*v*) To arrange cards, papers, or other material systematically.

FILING WORD. See Entry word.

FORM ENTRY. An entry in a catalogue which lists books according to (1) the form in which their subject material is organized, as periodicals, dictionaries, or (2) their literary form, as poetry, drama.

FORM HEADING. A heading used for a form entry in a catalogue, e.g., Encyclopedias and dictionaries, Periodicals, Short stories. Sometimes known as "form subject heading". Cf. Charles A. Cutter. Rules for a Dictionary Catalogue. 3rd ed; (1891), p. 13.

FORM SUBDIVISION. A division of a subject heading based on

form or arrangement of subject matter in books, as for dictionaries or periodicals.

FORM SUBJECT HEADING. See Form heading.


GENERAL CROSS REFERENCE. See General reference.

GENERAL (SECONDARY) REFERENCE. A blanket reference in a catalogue to the kind of heading under which one may expect to find entries for material on certain subjects or entries for particular kinds of names. Also called "general cross reference" and "information entry".

GUIDE-CARD. A card having a projecting, labelled edge or tab inserted in a file to indicate arrangements and to aid in locating material in the file.

HEADING. In cataloguing, the word, name, or phrase at the head of an entry to indicate some special aspect of the book (authorship, subject, content, series, title, etc.) and thereby to bring together in the catalogue associated and allied material.

IMPRINT 1. The place and date of publication, and the name of the publisher or the printer (or sometimes both); ordinarily printed at the foot of the title page. Originally the term applied only to the printer's imprint, which consisted of his name and place of business. Later the term was extended to include the name of the publisher and the place and date of publication. The printer's name with or without address, is now more often printed inconspicuously on the verso of the title leaf or at the foot of the last printed page of the final signature. 2. The statement giving such information in a bibliographical description of a printed work. 3. A book or other publication that has been printed. The term is often used for a book printed in a particular country or place, as "early American imprint".

INDEX. 1. A list of topics, names, etc., treated in a book or a group of books, with references to pages where they occur. 2. A card list in a library of references to material on a special topic, subject, etc. 3. A guide to material arranged by a different scheme from that used for the material itself, e.g., a list in a special library by trade name of material filed by name of company. 4. In a special library, a list of special sources of information not in the library. 5. The character , an old style reference mark, used to point to material. Also known as a

Hand, a Fist, or an Index Finger. 6. A shortened form for the index *Librorum Prohibitorum*.

INDIRECT SUBDIVISION. Subdivision of subject headings by name of country or state with further subdivision by name of province, country, city, or other locality.

INFORMATION ENTRY. See General reference.

JOINT AUTHOR. A person who collaborates with one or more associates to produce a work in which the contribution of each is not separable from that of the others.

LANGUAGE SUBDIVISION. A subdivision of a subject heading according to language, e.g., English language—Dictionaries—French for a dictionary of English words giving their French equivalents.

LOCAL SUBDIVISION. Subdivision by the name of the geographic area to which the subject matter is limited.

MAIN CARD. See Main entry.

MAIN ENTRY. A full catalogue entry, usually the author entry, giving all the information necessary to the complete identification of a work. In a card catalogue this entry bears also the tracing of all the other headings under which the work in question is entered in the catalogue. The main entry, used as a master card, may bear, in addition, the tracing of related references and a record of other pertinent official data concerning the work.

MULTIPLE ENTRY. Entry of the same subject under several headings, each representing a different approach. Cf. Duplicate entry.

NAME CATALOGUE. A catalogue arranged alphabetically by names of persons and places, whether used as authors or subjects.

OPEN ENTRY. A catalogue entry which provides for the addition of information concerning a work of which the library does not have a complete set, or about which complete information is lacking.

PERIOD SUBDIVISION. A subdivision of a subject heading which shows the period treated or during which the work appeared. Also called "time subdivision" and "chronological subdivision".

PERIODICAL. A publication with a distinctive title intended to appear in successive (usually unbound) numbers of parts at stated or regular intervals and, as a rule, for indefinite time. Each part generally contains articles by several contributors.

Newspapers, whose chief function, it is to disseminate news, and the memoirs, proceedings, journals, etc., of societies are not considered periodicals under the rules for cataloguing.

PROCESS SLIP. A card or slip, sometimes a printed form, which accompanies a book through the catalogue department, acquiring on its way all the information and directions necessary for cataloguing fully. Also called Catalogue Card Copy, Catalogue Slip, Cataloguer's Slip, Cataloguing Process Slip, Copy Slip, Guide Slip, Routine Slip, Work Slip.

QUALIFIED HEADING. A heading followed by a qualifying term which is usually enclosed in parentheses, e.g. Bankruptcy (Canon law). Bankruptcy (International law), Dumping (Commercial policy). Escape (Ethics), Escape (Law), Composition (Law), Composition (Art), Composition (Music).

REFERENCE. A direction from one leading to another. Cf. Subject reference.

RELATIVE INDEX. An index to a classification system in which all relationships and aspects of the subject are brought together under each index entry.

"SEE ALSO" REFERENCE. A reference to a less comprehensive or otherwise related term; the indication, in a list of subject headings, of such a reference.

"SEE" REFERENCE. A reference from a term or name under which no books are entered to that used in place of it; an indication, in a list of subject headings, of such a reference, that is, of the term or terms, synonymous with, or equivalent to, the given heading, to which a "see" reference is to be made.

SHELF LIST. A record of the books in the library arranged in the order in which they stand on the shelf, that is, in the order of their class and book numbers.

SPECIFIC AND DIRECT HEADING. A heading for a specific entry which expresses the topic directly, that is, one which is not preceded by the broad or class heading which includes it.

SPECIFIC ENTRY. Entry of a book under a heading which expresses its special subject or topic as distinguished from the class or broad subject which includes that special subject or topic.

SPECIFIC HEADING. A heading which is no broader than the subject matter covered by it.

SUBJECT CATALOGUE. A catalogue consisting of subject entries only.

SUBJECT ENTRY. An entry in a catalogue or a bibliography under a heading which indicates the subject.

SUBJECT HEADING. A word or a group of words indicating a subject under which all material dealing with the same theme is entered in a catalogue or a bibliography, or is arranged in a file.

SUBJECT REFERENCE. A reference from one subject heading to another. Also called "subject cross reference". Cf. "See" reference, "See also" reference.

SUBJECT SUBDIVISION. The method of extending the subject heading by indicating the form of the subject matter, the place to which it is limited or the part, element, or phase of the subject treated.

SYNDETTIC. Having entries connected by cross references; said of a catalogue.

SYSTEMATIC CATALOGUE. See *Classed catalogue*.

TIME SUBDIVISION. See *Period subdivision*.

TITLE ENTRY. The record of a work in a catalogue or a bibliography under the title, generally beginning with the first word not an article. In a card catalogue a title entry may be a main entry or an added entry.

TITLE PAGE. A page at the beginning of a book or work, bearing its full title and usually, though not necessarily, the author's (editor's, etc.) name and the imprint. The leaf bearing the title page is commonly called the "title page", although properly it is the "title leaf".

TRACING. In a card catalogue the record on the main entry card of all the additional headings under which the work is represented in the catalogue. Also, the record on a main entry card or on an authority card of all the related references made.

The tracing may be on the face or the back of the card, or on an accompanying card.

UNIT CARD. A basic catalogue card, in the form of a main entry, which, when duplicated, may be used as a unit for all other entries for that work in the catalogue by the addition of the appropriate heading. Library of Congress printed cards are the most commonly used unit cards.

REFERENCES

1. Based on: 1. A. L. A. Glossary of library Terms, 1943.
2. L. C. Subject headings: a practical guide, 1951.
2. For a "large paper edition" (called also "large paper copy") the pages are usually, though not always, reimposed.

APPENDIX III

CATALOGUING EXAMINATION SELECT QUESTIONS

A RANGE of questions covering more or less the whole field of cataloguing is suggested, in order that the students of cataloguing can write the answers and attain sufficient practice before attempting the questions in the examination. The answers may extend from three to five pages of examination script books.

1. What are the chief objectives of a library catalogue? What important steps are necessary to be followed in achieving these aims?
2. Describe the component parts of a catalogue entry, and explain their functions and the purposes served by each one of them.
3. What are the various kinds of entries in an alphabetical dictionary catalogue? What significant features distinguish the Main from the Secondary entries?
4. State the important factors that will govern the policy and construction of the catalogue to be provided for (1) a city public library of medium size, or (2) a University library serving the faculties of Science and Technology, or (3) a special library like the library of the Imperial Chemical Industries or Inner Temple.
5. Draft a set of instructions, which you wish to be followed in cataloguing (1) Lending, (2) Reference, and (3) Children's books in a public library.
6. What are the chief varieties of catalogues commonly found in modern libraries? Describe the characteristics and values of any one of them.
7. Do you consider or not that a dictionary catalogue is more complex, and less effective in serving the readers

than a classified catalogue. Prove your case with appropriate examples of entries.

8. The classified catalogue is said to be not only logical but more economical than any form of alphabetical catalogues. Substantiate this view by making the essential entries for a classified catalogue for the book 'Science, Liberty and Peace' by Aldous Huxley.
9. Define the term 'Author' of a literary work and state with examples all possible forms of authors.
10. What is the importance of a title page of a book in cataloguing the book? What treatment will you recommend in cataloguing (1) a book whose title page is wanting in it, (2) a book with two title pages in two different languages, and (3) a book in more than one volume, each having its own title page and imprint.
11. State the reasons for determining the choice of the part and style of name of an author before adopting it as the author heading. Furnish an example of an author heading entered under (1) Surname followed by two or three forenames, (2) Forenames, (3) compound surname, (4) prefixed surname, and (5) personal name.
12. What are reference entries? Why are they necessary to be made and state their kinds with examples.
13. Discuss the problem of cataloguing translated works, when information on the author and title of the original work is not contained in the translation.
14. What are the distinguishing features of Indian and other oriental names of writers from that of Western (Christian) writers? Give simple directions for the entry of oriental writers, with examples.
15. Discuss the problem of treatment of (1) Pseudonymous authors, and (2) Anonymous writers and state the directions provided for entering them in Cutter, A.L.A., CCR., and Vatican Codes.
16. State the chief differential characteristics between corporate authors and personal authors and justify the directions in the A.L.A. Rules and CCR Rules for entering them in the catalogue.
17. What points of similarity exist between a society and an institution as the author of its own publications and state

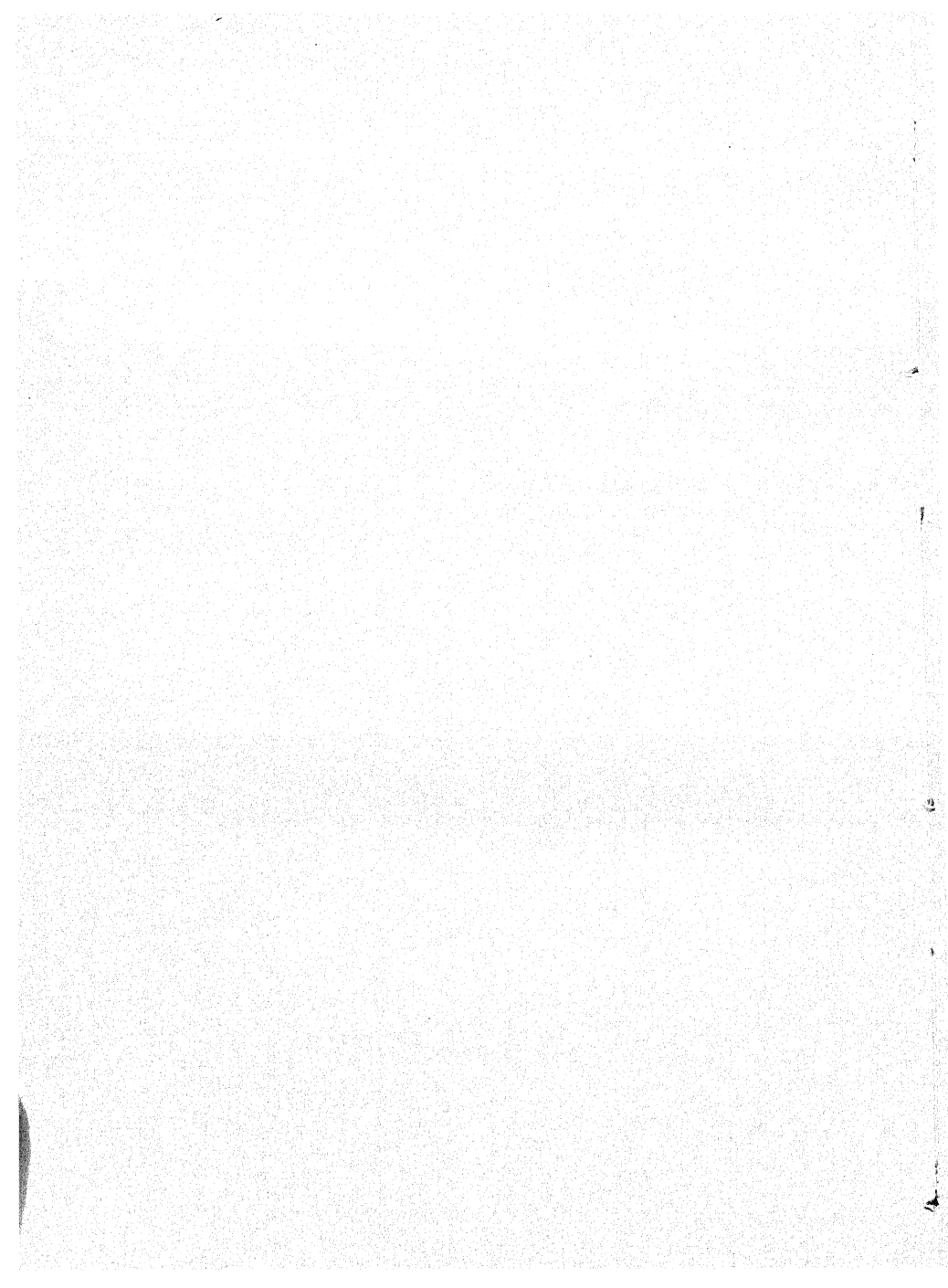
the possible extent to which a common set of rules can be provided for cataloguing them.

18. State the circumstances in which the main entries for works should be made under their titles. Give examples of such types of books.
19. Write a critical exposition of the theory of subject headings in the dictionary catalogue based on Cutter's rules and point out the chief factors tending to their continuation.
20. Do you agree with the view that alphabetical subject catalogues have proved a hopeless failure and so must be totally discarded from modern cataloguing practice and be replaced by classified catalogues. Give examples in support of your views.
21. What measures will you adopt in securing consistency and uniformity in terminology, style, and fullness of subject headings chosen for books?
22. What are analytical entries in cataloguing? State their kinds and the need for making them with appropriate examples.
23. What is a series entry? Is it really necessary to provide series entries in library catalogues? If so, demonstrate the patterns of series entry you will make.
24. Define annotation in a catalogue entry? How do you distinguish it from notes? State the extent to which they are necessary in modern library catalogues.
25. Discuss the chief problems in cataloguing serial publications. State the alternatives you propose to simplify the procedure in cataloguing them.
26. Describe the modern methods of displaying the library catalogues and state their relative merits.
27. What are the chief factors involved in cost accounting of cataloguing procedures? Give a formula, providing data for cataloguing a book of fiction and non-fiction.
28. Describe the essential features of a card catalogue, with instructions for its proper maintenance.
29. Prepare a brief set of instructions to the public in the use of (i) a dictionary catalogue and (ii) a classified catalogue and state how you will supplement them by personal guidance to the readers.
30. Describe the lay out of a printed catalogue and the

supplementary lists of additions issued periodically and explain its advantages or otherwise over other forms of catalogues.

31. Does cataloguing non-book material pose any problems? If so, mention the special treatment you will adopt in dealing with (i) manuscripts, (ii) gramophone records, (iii) maps, and (iv) musical compositions.
32. Describe a plan of centralised cataloguing suited to a district library service, with mobile libraries and branch libraries.
33. Define a union catalogue and outline a method for its compilation suited to your state? State the advantages resulting from its compilation.
34. Write a historical and critical account of the A.L.A. Catalogue rules and indicate the current trends towards the formulation of a Universal code of Cataloguing practice.
35. Give a short account of Panizzi's Rules and state the extent of their influence on Cutter's, Jewett's and the A.A. code of 1908.
36. Evaluate the importance of Lubetzky's 'Critique' towards a simplified and pragmatic code of cataloguing practice, specially in the treatment of corporate authors.
37. State the relation existing between classification and cataloguing, and point out the extent to which close classification and open access in libraries tend to reduce the dependence of the reader in his use of the library catalogues.
38. What device will you adopt in economising labour and cost in the cataloguing department of a large city library system with several branch libraries.
39. If you are appointed librarian of a newly established city library charged with the provision of Reference, Lending, Junior, Commercial, and Technical library services to the population, how would you begin to organize the work of its cataloguing department. Work out its annual expenditure.
40. 'Librarianship minus proficiency in cataloguing and classification ceases to be a profession'. Comment on this statement.

41. 'Effort, time, and funds spent on cataloguing and classification is considered disproportionate to the resulting achievement.' If you concede, suggest an alternative agency as a substitute, which will prove satisfactory and more economical.



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[NOTE] *Figures enclosed in curves indicate CCR rule.*

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